











O BRASIL

NA FEIRA MUNDIAL DE NOVA YORK DE 1940

RELATÓRIO GERAL

ARMANDO VIDAL

Comissário Geral do Brasil

1^a PARTE

IMPRENSA NACIONAL
RIO DE JANEIRO — 1942







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PREFÁCIO

Este Relatório foi redigido para ser apresentado ao Excelentíssimo Senhor Doutor Waldemar Falcão, então Ministro do Trabalho, Indústria e Comércio.

Dai, as referências algumas vezes pessoais àquele titular, e as instruções suas a este Comissariado Geral.

Deliberando apresentar já impresso este Relatório, entendi não alterar a redação primitiva, parecendo-me, contudo, necessária esta explicação em homenagem ao Excelentíssimo Senhor Doutor Dulphe Pinheiro Machado, Ministro interino do Trabalho, Indústria e Comércio.

Rio de Janeiro, 1941.

Armando Vidal
Comissário Geral



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CAPÍTULO I

Introdução

A REABERTURA DA FEIRA MUNDIAL DE NOVA YORK EM 1940

Sr. Ministro

Tenho a honra de apresentar a Vossa Excelência, o Relatório deste Comissariado Geral referente ao ano de 1940, o segundo em que funcionou a Feira Mundial de Nova York.

Em primeiro lugar, cumpre-me agradecer ao Excentíssimo Senhor Presidente da República, Doutor Getúlio Vargas a confiança com que me honrou renovando minha investidura para o alto cargo de Comissário Geral, funções que procurei desenvolver com a máxima dedicação.

Desejo, outrossim, agradecer a Vossa Excelência, Sr. Ministro, o sincero apoio e verdadeira amizade com que me distinguiu de forma a tornar mais fácil minhas atribuições tão cheias de empecilhos e dificuldades.

Como é do conhecimento de Vossa Excelência, a Feira Mundial de Nova York de 1939, foi planejada e organizada por uma empresa privada, a "New York World's Fair 1939 Incorporated", mediante certos favores da administração federal, do Estado e da Cidade de Nova York.

O Congresso dos Estados Unidos pela "Joint Resolution" de 15 de junho de 1936, autorizou o Presidente dos Estados Unidos da América a convidar as nações estrangeiras a participar da Feira. Em 1939, quando a "New York World's Fair Inc." deliberou reabrir a Feira durante o período de maio a 27 de outubro de 1940, o Excelentíssimo Sr. Presidente Franklin Delano Roosevelt publicou a 8 de setembro uma Proclamação às Nações Estrangeiras que haviam comparecido em 1939, convocando-as a reabrir seus pavilhões em 1940. Uma cópia oficial desta Proclamação foi enviada ao Comissariado do Brasil, pela seguinte carta do Presidente da Feira:

"New York World's Fair 1939

Incorporated

Administration Building, World's Fair, New York

Office of the President

September 11, 1939

My dear Mr. Vidal:

I have the honor to forward to you herewith a proclamation issued by the President of the United States inviting the nations presently participating in the New York World's Fair 1939 to continue their participation therein during the calendar year 1940.

Very sincerely yours,
ass.) Grover Whalen.

Mr. Armando Vidal
Brazilian Pavilion
World's Fair, New York."

CÓPIA DA CIRCULAR ENVIADA PELO PRESIDENTE FRANKLIN D. ROOSEVELT AOS REPRESENTANTES DOS GOVERNOS ESTRANGEIROS PARTICIPANTES DA FEIRA MUNDIAL DE NEW YORK EM 1939

World's Fair, New York City.

By the President of the United States of America

A PROCLAMATION

WHEREAS there is now in progress at New York City a World's Fair for the purpose of celebrating the one hundred and fiftieth anniversary of the inauguration of the first President of the United States of America and of the establishment of the national government in the city of New York; and

WHEREAS it has been made evident that through the medium of the World's Fair at New York peaceful intercourse between nations is promoted, and the exchange of ideas, experience, and technical knowledge between many parts of the earth has been encouraged; and

WHEREAS, especially at the present time, it is fitting and proper that the ideal of peaceful intercourse be firmly maintained as offering the only ultimate hope towards progress and peace; and

WHEREAS a Joint Resolution of Congress, approved June 15, 1936, reads in part as follows:

"Resolved by the Senate and House of Representatives of the United States of America in Congress assembled — That the President of the United States be, and he is hereby, authorized and respectfully request by proclamation, or in such manner as he may deem proper, to invite foreign countries and nations to such proposed world's fair with a request that they participate therein";

AND WHEREAS by proclamation dated the sixteenth day of November, 1936, in compliance with the aforesaid Joint Resolu-

tion, I invited the participation of the nations in this World's Fair, and many nations are presently participating therein:

NOW, THEREFORE, I, FRANKLIN D. ROOSEVELT, President of the United States of America, in compliance with the aforesaid Joint Resolution of Congress, do invite the nations presently participating in the said World's Fair to continue their participation therein during the calendar year 1940, or such part thereof as may seem appropriate.

IN WITNESS WHEREOF I have hereunto set my hand and caused the seal of the United States of America to be affixed.

DONE at the city of Washington this 8th day of September in the year of our Lord nineteen hundred and thirty nine, and of the Independence of the United States of America the one hundred and sixty-fourth.

FRANKLIN D. ROOSEVELT.

(SEAL)

By the President: CORDELL HULL, Secretary of State.

Iniciado o movimento para reabertura da Feira em 1940, manifestou-se grande interesse por parte da administração da Feira e da imprensa norte-americana, especialmente de Nova York, pelas declarações de adesão dos países estrangeiros. Assim, logo depois do convite da direção da Feira, oficiei ao Governo do Brasil opinando pela necessidade do comparecimento do Brasil à Feira em 1940.

Uma das solenidades da Feira em honra do Brasil, no dia 7 de setembro de 1939, consistiu em um almoço oferecido por sua direção à Delegação Brasileira.

Aí, tive oportunidade de anunciar que opinara junto ao Governo do Brasil pelo comparecimento deste em 1940.

Foi esta a primeira declaração feita pela representação de um governo estrangeiro e os jornais de Nova York receberam-na com satisfação.

Assim, o "New York Times" de 8 de setembro, em artigo com o título em grandes caracteres, escrevia:

3 GROUPS JOIN MOVE TO STAY IN '40 FAIR.
SPOKESMEN FOR BRAZIL, LEAGUE AND PORTUGAL RECOMMEND SUPPORT NEXT YEAR. —
SATISFIED WITH RESULTS.

While the Fair Corporation's executive committee met yesterday with the newly-elected board chairman, Harvey D. Gibson, to discuss plans for putting the exposition in "Winter quarters" between Oct. 31 and next Spring, official representatives of Brazil, Portugal and the League of Nations became the first pavilion spokesmen to announce that they were recommending continuance of their exhibits in 1940.

All these spokesmen said they were more than satisfied with the results during the first season of the World's Fair. The actual decisions rest with the respective governments of the two nations and, in the case of the League, with the governing assembly.

The first announcement was made by Dr. Armando Vidal, Brazilian Commissioner General, at a luncheon in his honor at Perylon Hall yesterday in connection with the celebration of Brazilian Independence Day.

He said that on Wednesday night he had sent word to the Brazilian Ministry of Foreign Trade and Commerce at Rio de Janeiro that Brazil's large pavilion should be opened again in 1940.

"The increase in trade and in the number of tourists visiting our country since the opening of the Fair has more than warranted continued participation", Dr. Vidal explained. "We feel that the people of the United States have come to know Brazil and its accomplishments better through our pavilion at the World's Fair.

"We also feel that, in time of impending trouble, such an understanding is a very good thing for the preservation of peace".

EXPECTS SYMPATHETIC VIEW

Dr. Vidal said he could not predict what the Ministry would do, but that it undoubtedly would give sympathetic consideration to his recommendation.

Later in the afternoon J. Saavedra de Figueiredo, Portuguese Vice-Consul and acting Commissioner General of Portugal's Pavilion, declared he would send a similar recommendation to his government by Clipper air mail next Wednesday.

Since Portugal is nearer to the scene of danger in Europe, Mr. Figueiredo said he could not predict what decision his government might make. Portuguese officials, however, are well pleased with the results of their nation's exhibit, he added."

O "Herald-Tribune" tambem de 8 de setembro, em artigo sobre as providências que a direção da Feira tomava para o período de inverno e reabertura em 1940, escrevia:

"Possible effects of the war on the exposition were considered, and members of the committee were said to have been overwhelmingly in favor of the continuance of preparations for the 1940 exposition. Participation by foreign nations in the Fair next year was discussed, and a program to expedite the acceptance of invitations by the fifty-eight foreign countries now represented was drafted.

Dr. Armando Vidal, Commissioner General to the Fair from Brazil, said he had recommended that his government participate in the Fair next year. He said he based his recommendation primarily on the increase in travel between the United States and Brazil this year and the prospect of an even greater tourist business in 1940.

"Dr. Vidal's recommendation was the first to go to any foreign government from its representative at the Fair although Deputy Commissioner General J. Saavedra de Figueiredo, of Portugal, announced that he would forward a recommendation to his government next week.

Benjamin Gerig, Acting Commissioner General to the Fair from the League of Nations, said that he would recommend that the League of Nations Pavilion reopen next year."

A decisão oficial do Governo do Brasil não pôde ser comunicada à Feira senão em fins de outubro, e foi devidamente apreciada pelos jornais americanos.

Assim, o "New York Times" de 2 de novembro, em informações sobre a Feira, anunciava:

"That plans for major changes in the amusement area are under serious consideration became known and it was announced that Brazil would continue participation at the exposition next year.

The announcement of the return of Brazil was made by Armando Vidal, Commissioner General from Brazil which is the second Latin-American nation to pledge participation in the 1940 exposition. The other is Venezuela.

"I received with great pleasure the official announcement that Brazil would again be represented in the New York World's Fair", Mr. Vidal said. "I felt sure that this would be the policy of our government, as President Roosevelt's invitation was greatly appreciated. The friendship between the United States and Brazil has been continually enlarged and enriched. These two countries are daily getting closer to each other, and the co-operation of the Americas has now entered a period of actual realization.

"The Brazilian Pavilion certainly has helped to make our country, its products and innumerable resources better known to North Americans. The number of requests which we receive daily







for information and exports can easily show the benefit which Brazil will get from the exhibition. The success in 1940 will be even greater, and the organized cooperation which this representative has always received from the authorities of the Fair, especially from the chairman of the board, Harvey D. Gibson, and Vice-President J. C. Holmes, assures us that we will get the best results in 1940".

The Brazilian Pavilion has specialized in coffee. It is among the largest of Central and Latin American exhibits at the exposition.

Meu desejo era de que o Brasil fosse a primeira Nação a declarar seu comparecimento em 1940. A precedência nas Feiras e Exposições, em regra, se rege pela ordem de adesão, e dado o atraso com que o Brasil declarou seu comparecimento em 1939 na ordem de prece-

dência era o delegado brasileiro o décimo-sétimo. Daí ter insistido por uma pronta solução em 1940, pois se lográssemos ficar em primeiro lugar, muito realce teríamos.

A Bélgica, porém, foi a primeira Nação estrangeira a aderir e a Venezuela que o fizera em segundo lugar, afinal não compareceu, ocupando assim, o Brasil, a segunda colocação na ordem de precedência, o que muito contribuiu para a situação de alto prestígio da representação brasileira em 1940. E' desejável que nas futuras Exposições e Feiras o Brasil se assegure uma ordem de precedência favorável.

Nos capítulos a seguir, encontrará Vossa Excelência informações detalhadas sobre os trabalhos deste Comissariado Geral durante o ano de 1940.

Considero grande honra o telegrama de felicitações expedido em nome do Excelentíssimo Senhor Presidente





da República, Doutor Getulio Vargas, ao encerrar-se a Feira :

Rio de Janeiro, 1830 Oct. 29 1940

Dr. Armando Vidal

World's Fair New York

PRESIDENTE REPÚBLICA AGRADECE CUM-
PRIMENTOS INCUMBINDO-ME FELICITAR-VOS E
AOS FUNCIONÁRIOS ESSE COMISSARIADO PELO
ÉXITO REPRESENTAÇÃO BRASIL FEIRA NEW
YORK PT SAUDAÇÕES.

as) LUIZ VERGARA SECRETÁRIO PRESI-
DÊNCIA.

Igualmente constituiu motivo de satisfação para quantos trabalhamos no Comissariado, o seguinte telegrama recebido de Vossa Excelência:

RIO DE JANEIRO 11 29 1350

BRAZFAIR

NEW YORK

CIENTE ENCERRAMENTO CONGRATULOME
TODOS ÉXITO REPRESENTAÇÃO BRASILEIRA

MINISTRABA.

Julgo de meu dever para conhecimento público de como foi julgada a ação do Brasil na Feira de Nova York





em 1939 e em 1940, transcrever aqui as cartas que tive a honra de receber do Secretário do Estado, Cordell Hull, do Sub-Secretário do Estado Summer Wells e Chefe do Protocolo George T. Summerlin e do Mayor de Noya York, Fiorelo La Guardia:

THE SECRETARY OF STATE
WASHINGTON

January 15, 1941

My dear Mr. Vidal:

I acknowledge with appreciation your letter of January 7, 1941, written on the eve of your departure for

Brazil, thanking me for the cooperation of the Department of State with the Representation of Brazil during the New York World's Fair.

I assure you that this association with you as Commissioner General, and with your representation, has been a source of much satisfaction to all of us who have had the pleasure of serving the Brazilian Representation during the period of the Fair.

With kindest regards and best wishes for the future,
I remain

Sincerely yours,
as.) Cordell Hull.



SIXTEEN

第五部分

CHROMATIQUE
HOMOGENE
FIRME
VIEILLE
NETTE
ANTI-CRISTAL

CELESTINE SHELL OFFICIAL ST.
AND TIN CANTER

~~REASIL~~ COPPER
~~REASIL~~ BATTY
~~REASIL~~ KARABO PINE
~~REASIL~~ WILD PINE
~~REASIL~~ KARABO PINE
~~REASIL~~ KARABO PINE
~~REASIL~~ KARABO PINE





DEPARTMENT OF STATE
WASHINGTON

January 15, 1941

My dear Mr. Vidal :

I was very happy to receive your letter of January 7, written upon the conclusion of your two years in New York as Commissioner General of the Brazilian Representation at the New York World's Fair.

I have heard a great many very complimentary remarks on the subject of the Brazilian Pavilion at the New York World's Fair. I take this opportunity, therefore, to

congratulate you upon your very successful mission and to express the hope that we shall have the pleasure of receiving you again in the United States in the not too distant future.

Believe me, as ever,

Yours very sincerely,
as.) *Sumner Welles*
Under Secretary.

DEPARTMENT OF STATE
WASHINGTON

January 8, 1941

My dear Mr. Vidal:

I have received your letter of January seventh and sincerely regret that the time has come for you to leave





our country. The great pleasure in having met your and Mrs. Vidal and in having experienced your gracious hospitality will always be a most pleasant memory of our association.

It was most kind of you to invite me to visit you in Brazil and I hope some day to be able to accept your invitation. If that day does not arrive, I do hope that we shall once again have the pleasure of welcoming you and of renewing our friendship.

Bon voyage, and my kindest regards to you and Mrs. Vidal.

Sincerely yours,
as.) George T. Summerlin.

CITY OF NEW YORK
OFFICE OF THE MAYOR

January 9, 1941

Honorable Armando Vidal
Commissioner General of Brazil,
33 West 42nd Street,
New York City.

My dear Commissioner General:

Please accept my thanks for your gracious letter
of January 7th. It was indeed thoughtful of you to
write me.



I regret very much that you are leaving New York but, no doubt, you are anxious to return to your own fair country, now that the Fair has closed and you are free of your duties as Commissioner General. It has been a great pleasure to make your acquaintance and it is my hope that the future may bring opportunity to renew our association.

Brazil may take great pride in its excellent exhibit at the New York World's Fair, which attracted the interest not only of New Yorkers but of thousands of visitors from all parts of the world, who attended the Exposition. The City of New York was honored to be host to this splendid manifestation of the good will which exists between your country and mine and it is our hope that it has been a means of further cementing the friendship and amity between our peoples.





I deeply appreciate your kind invitation to visit you in Rio de Janeiro. Should I, some time in the future, be fortunate enough to be in that beautiful city, nothing would give me greater pleasure.

Mrs. La Guardia joins me in extending to you and Mrs. Vidal our best whishes for a pleasant journey, and for happiness and prosperity in the New Year.

Adios y buen viaje!

Sincerely yours,

as.) *F. La Guardia*
Mayor.





Do Sr. Nelson Rockefeller, Presidente da Comissão Coordenadora das Relações Comerciais e Culturais dos Estados Unidos com as demais nações americanas, orgão supremo no assunto e atento observador das atividades dos países americanos, recebi expressivo telegrama. O Sr. Nelson Rockefeller teve a gentileza de enviar o telegrama para ser lido no grande banquete de despedidas oferecido a mim e a minha senhora, no Waldorf-Astoria, pelas três prestigiosas associações American-Brazilian Association, Pan-American Society e Associated Coffee Industries, nas vésperas de nosso regresso ao Brasil.

Cópia do telegrama:

Wshington DC 7 203P

Dr. Armando Vidal, Care American Brazilian Association.

— Waldorf Astoria Hotel —

Permit me to join those who honor you tonight in congratulating you on the successful participation of your country at the New York World's Fair and in thanking you and Mrs. Vidal for your gracious hospitality to your many american friends and admirers at the Brazilian Pavilion. With best wishes.

Nelson a Rockefeller coordinator commercial and cultural relations between the american republics.

Tenho a máxima satisfação em testemunhar meu alto apreço e toda minha gratidão ao Excelentíssimo Senhor Embaixador Carlos Martins Pereira e Souza, pelas gentilezas com que cumulou todos os membros do Comissariado Geral e pelo interesse em prontamente determinar as providências que tive necessidade de solicitar à Embaixada em Washington, especialmente quanto a facilidades para regresso de funcionários e desembarque de mos-

truários importados, e, finda a Feira, destinados à própria Embaixada, Escritório de Informações, etc.

Devo ainda salientar o sincero desejo de cooperação de todos os componentes da Embaixada, e, em especial, do Sr. Ministro Conselheiro Arno Konder.

O Excelentíssimo Senhor Embaixador, honrou com sua presença por diversas vezes, o Pavilhão ao qual compareceu acompanhado da Excelentíssima Senhora Carlos Martins, que teve a gentileza de contribuir com quatro esculturas de sua autoria, para figurar na secção brasileira da Exposição Latino-Americana no "Riverside Museum" anexa à Feira.

O Consulado em Nova York também manifestou sempre o maior desejo em cooperar para o êxito dos trabalhos do Comissariado e o respectivo Consul, Doutor Oscar Correia, esmerou-se em prestigiá-lo pelas frequentes visitas ao Pavilhão e o comparecimento a todas suas solenidades.

A mesma assistência recebeu o Comissariado dos Consulados mais próximos, especialmente de Philadelphia, Baltimore e Chicago.





Continuaram as cordiais relações oficiais com a "Agência do Departamento Nacional do Café", e do "Instituto Nacional do Mate". O Sr. Eurico Penteado, agente do D. N. C., recebera em novembro de 1939, o saldo do estoque de café para consumo e mostruário existente no Comissariado, fazendo durante o período da Feira em 1940, entrega de café para consumo em importância correspondente ao valor do café recebido. Desejo aqui renovar meus agradecimentos pela atuação da referida agência e a cooperação que sempre encontrei da parte de todos os funcionários, devendo destacar o Sr. Joaquim Pinto.

Foram igualmente as mais cordiais, as relações com todos os Chefes e Funcionários da "Delegacia do Tesouro", Lloyd Brasileiro, Comissão Siderúrgica, Comissões Navais e Militares e diversas comissões de compras de materiais. Todos os elementos dessas comissões deram-me o prazer de visitar frequentemente o Pavilhão, e aceitar os convites para diversas solenidades e recepções.

Com as Autoridades Americanas foram igualmente, as mais felizes as relações deste Comissariado.

Acima, tive oportunidade de transcrever cartas de altas autoridades americanas. E' uma honra reproduzir agora, a carta recebida do Excelentíssimo Senhor Secretário do Tesouro, o Hon. Henry Morgenthau Jr., em resposta ao ofício pelo qual lhe apresentara o reconhecimento do Comissariado pela dedicação e boa vontade sempre manifestadas pelas Autoridades da Alfândega em serviço no Pavilhão. A carta é a seguinte:

January 16, 1941.

"My Dear Mr. Commissioner General:

I am writing to acknowledge receipt of your letter of January 7, mailed to me from New York, to which unfortunately I did not get an opportunity to reply before your departure for Brazil.

It was kind indeed of you to express appreciation of the work at the Brazilian Pavilion in the New York World's Fair of Appraiser Kaufmann and Inspector Welsh of the "United States Customs", and of other courtesies by representatives of the Treasury Department. I should have been ill satisfied if any representative of this Department failed to accord to those who represent our great sister republic the courtesy and helpfulness which would truly reflect the warmth of the cordially friendly relations between our countries."

Sincerely

Sign.) R. Morgenthau
Secretary of the Treasury."





Desejo aqui salientar a cordialidade e a cooperação que sempre encontrei por parte dos elementos da direção da New York World's Fair 1940, Inc., sendo de estrita justiça nomear os Srs. Grover Whalen em 1940, Diretor da Secção Internacional, Julius C. Holmes, Vice-Presidente, Edward Roosevelt, representante junto aos países da América Latina e Robert Cotrell, Diretor do Protocolo.

A "American Express Co.", embora realizando trabalhos remunerados pelo monopólio que desfrutava do serviço de desembarque das mercadorias importadas pelos países estrangeiros, manifestou sempre tanta dedicação e boa vontade na execução das difíceis funções de que estava incumbida, que faz jús a meus mais sinceros agradecimentos.

Como é do conhecimento de V. Excia., funcionam em Nova York duas prestigiosas Associações merecedoras de todo o apreço e cooperação do Governo do Brasil. Refiro-me à "American-Brazilian Association" e a "Pan-American Society". Essas associa-

ções são incansaveis em prestigiar todas as iniciativas brasileiras.

A elas se tem reunido a antiga "Associated Coffee Industries", atual "National Coffee Association" que congrega todo o comércio de café norte-americano.

A estas associações se deve acrescentar a "Brazilian Nut Advertising Fund", um grupo de importadores de castanha do Pará, que faz inteligente propaganda para desenvolvimento da aplicação da castanha em doces e outras formas. Esta associação realiza anualmente, interessante reunião em um dos grandes hoteis de New York, para apresentar novas receitas de doces manufaturados com a castanha do Pará. Em 1940, a Associação promoveu um grande jantar no Restaurant do Pavilhão do Brasil, ao qual compareceram o Consul em New York, Dr. Oscar Correia e diversos funcionários brasileiros.

A "Moore Mc Cormack Co.", e o "Lloyd Brasileiro" merecem todo meu reconhecimento pelo interesse em atender a todos os serviços do Comissariado.

Nos capítulos 6.^º e 7.^º, manifestei todo meu reconhecimento pela excelente cooperação recebida do "Museum of Modern Art" e do "Riverside Museum".

Das grandes empresas de rádio-transmissão recebeu este Comissariado, demonstrações frequentes do interesse sincero de que estão animados pelo desenvolvimento das relações entre os Estados Unidos e o Brasil. Especialmente a "National Broadcasting Co.", e a "Columbia Broadcasting System", não mediram esforços para as múltiplas transmissões que proporcionaram a este Comissariado sem qualquer onus.

Igual gratidão merecem a "Interstate Broadcasting Co.", (estação WQXR) e a "Municipal Broadcasting Station (WNYC) e a "Mutual".

Desejo finalmente manifestar a gratidão deste Comissariado pelas excelentes relações que poude entreter com a Imprensa Norteamericana, especialmente de Nova York. As referências ao Pavilhão do Brasil e seus mostruários, eram talvez as mais frequentes comparadas ao noticiário sobre outros países. Grandes e prestigiosos jornais como o "New York Times", o "Herald Tribune", "Sun", "Daily News", foram de excepcional gentileza ao



noticiar as atividades da representação brasileira. Antes de regressar ao Brasil, agradeci oficialmente à imprensa norte-americana, a desinteressada e eficiente cooperação dispensada ao Brasil.

Todas as manifestações de apoio aqui relacionadas, constituem apreciável demonstração da propaganda séria que este Comissariado Geral procurou realizar nos Estados Unidos.

A frequência do público ao Pavilhão foi sempre muito grande, desde a reabertura da Feira a 11 de maio até seu encerramento



a 27 de outubro. A distribuição dos numerosos livros e folhetos, assim como de cartões postais constituia motivo para atração do público.

A degustação de café mantinha o andar térreo repleto, até antes do encerramento do Pavilhão pelo hábito que o público adquirira de tomar café com creme depois de assistir aos fogos das fontes luminosas na "Lagoon of Nations" nas proximidades do Pavilhão. Da mesma forma a distribuição de pequenas amostras de mate trazia ao respectivo "stand" uma multidão alegre e curiosa. Outro motivo de atração do público, era o cinema. Este funcionava diariamente, de duas às seis horas, com a lotação sempre completa, sendo necessário muitas vezes regular a entrada para evitar aglomeração excessiva.

O interesse pelo Pavilhão do Brasil se manteve vivo e o público norte-americano alertado pelo amplo noticiário da imprensa e discursos oficiais sobre o tema do mais estreito entrelaçamento das nações americanas, visitava-lhes os Pavilhões com espírito de exame e de estudo. Dos Pavilhões americanos existentes em 1939, não reabriram em 1940, os da Argentina, Venezuela, Chile e Cuba, que passaram a figurar com outros países, inclusive o próprio Brasil, no Pavilhão da "Inter-American-House", instalado no antigo "Pavilhão da Argentina". De todos os países da América Latina, era o Brasil o que apresentava maior Pavilhão e mais completo mostruário, e, assim, o público americano via em nosso comparecimento nessas condições, um gesto de boa vontade do Brasil.

O Governo Brasileiro pode estar seguro da imensa utilidade da reabertura do Pavilhão em 1940 e, tenho a satisfação de acen-tuar que este comparecimento praticamente nada custou ao Tesouro Nacional, visto a contribuição do Departamento Nacional do Café, com a importância de dois mil contos e a venda integral da emissão de selos comemorativos, no total de R\$ 4.800.000\$0 (quatro mil e oitocentos contos de réis), dos quais 3.600.000\$ (três mil seiscentos contos), para atender às despesas da parti-

pação brasileira. Estes selos emitidos em blocos de dez (10), foram adquiridos quase todos por colecionadores, pois a emissão de trezentos mil selos em blocos de dez, reduziu-a na realidade, a trinta mil.

CAPÍTULO II

A FEIRA MUNDIAL DE NOVA YORK EM 1939

*Relatório apresentado — Prestação de contas e sua aprovação —
Contas do exercício de 1940 — Album do Pavilhão*

O Relatório Geral deste Comissariado, referente aos serviços em 1938 e 1939, apresentado a Vossa Excelência, está em impressão nas oficinas da Imprensa Nacional.

Alem do Relatório, foi organizada minuciosa prestação de contas abrangendo todas as despesas efetuadas pelo Comissariado Geral e pela antiga Comissão Executiva declarada extinta pelo decreto-lei n. 655, de 1 de setembro de 1938, que criou o Comissariado Geral para dirigir a representação do Brasil na Feira Mundial de Nova York.

Esta prestação de contas abrangeu, assim, o período de abril de 1938 a 15 de dezembro de 1939.

Apresentadas as contas, solicitei de Vossa Excelência fosse nomeada uma Comissão para examiná-las e dar parecer. Esta Comissão de funcionários da atual Divisão de Orçamento realizou um trabalho digno de elogios; requisitou informações, conferiu todos os documentos e concluiu pela aprovação das contas e abertura de um crédito de quatro mil contos de réis (4.000:000\$0) para liquidação de compromissos (Encargos e Serviços) existentes. Este parecer foi aprovado por Vossa Excelência.

Como é do conhecimento de Vossa Excelência, o crédito solicitado e aberto pelo decreto-lei n. 3.368, de 25 de junho de 1941, não visa atender a despesas excedentes das verbas concedidas a este Comissariado, mas sim, a liquidar os adiantamentos feitos pelo Banco do Brasil para suprir:

a), a falta de pagamento por diversos Estados, da contribuição ou parte dela, fixada pelo Excelentíssimo Senhor Presidente da República;

b), as reduções feitas por Vossa Excelência mediante autorização do Excelentíssimo Senhor Presidente da República nas contribuições fixadas para alguns Estados;

c), a deficiência da renda dos selos comemorativos cuja emissão foi autorizada pelo decreto-lei n. 1.076, de 26 de janeiro de 1939, selos cuja venda só pôde ser iniciada a 16 de outubro de 1939, nas vésperas do encerramento da Feira.

Da aprovação das contas referentes ao período de 1939 e da abertura do crédito acima referido, teve conhecimento este Comissariado pelo seguinte ofício da Divisão de Orçamento:

MINISTÉRIO DO TRABALHO, INDÚSTRIA E COMÉRCIO

Divisão do Orçamento

MTIC. 18-832-40 1c.1199

Em 28 de junho de 1941

Sr. Comissário,

Comunico-vos, para os fins convenientes que, tendo sido julgada boa a prestação de contas, que fizestes, relativamente às despesas efetuadas com a representação do Brasil na Feira Mundial de Nova York, em 1939, foi aberto por este Ministério, o crédito especial de quatro mil contos de réis (4.000:000\$000) para atender à liquidação de compromissos (Serviços e Encargos) resultantes da participação do nosso país no referido certame, conforme decreto-lei n. 3.368, de 25 do corrente.

Saude e fraternidade.

Alvaro de Figueiredo, diretor.

Ao Sr. Dr. Armando Vidal

M. D. Comissário Geral do Brasil na Feira Mundial de Nova York. DF.

O decreto-lei n. 3.368, de 25 de junho de 1941, está assim redigido:

DECRETO-LEI N. 3.368 — DE 25 DE JUNHO DE 1941

Abre, pelo Ministério do Trabalho, Indústria e Comércio, o crédito especial de 4.000:000\$000 para liquidação de compromissos.

O Presidente da República, usando da atribuição que lhe confere o art. 180 da Constituição, decreta:

Artigo único. Fica aberto, pelo Ministério do Trabalho, Indústria e Comércio, o crédito especial de quatro mil contos de réis (4.000:000\$000), para atender à liquidação de compromissos (Serviços e Encargos) resultantes da participação do Brasil na Feira Mundial de Nova York, em 1939.

Rio de Janeiro, 25 de junho de 1941, 120.^º da Independência e 53.^º da República.

*GETULIO VARGAS
Dulphe Pinheiro Machado
A. de Souza Costa.*

CONTAS DO EXERCÍCIO DE 1940

Em relação às contas do período posterior a 15 de dezembro de 1939, de acordo com a solicitação deste Comissariado, Vossa Exceléncia já nomeou a Comissão que ora procede a exame da prestação de contas apresentada.

ALBUM DO PAVILHÃO

Fiz publicar em 1939, um Album do Pavilhão contendo todos os seus aspectos. As fotografias foram cuidadosamente escolhidas e a confecção dos clichés entregue à melhor oficina de Nova York, assim como a impressão do trabalho. A edição foi de dois mil exemplares (2.000), sendo distribuídos, nos Estados Unidos, 200 exemplares e os restantes, no Brasil, uma vez que a edição se destinava a mostrar ao público brasileiro o que era nosso Pavilhão na Feira de Nova York.

Acha-se em andamento agora na Imprensa Nacional idêntica publicação sobre o Pavilhão em 1940, afim de evidenciar as modificações aí introduzidas.

A Imprensa Brasileira recebeu elogiosamente o Album de 1939 e tomamos a liberdade de reproduzir, a seguir, algumas apreciações de jornais brasileiros:

Jornal do Comércio — 13 de março de 1940.

PAVILHÃO DO BRASIL NA FEIRA MUNDIAL DE NOVA YORK

O Comissariado do Brasil no grande certame reuniu, em luxuoso album, uma série de finíssimas fotogravuras reproduzindo numerosos aspectos do nosso pavilhão, que seu estilo original pelos nossos produtos, apresentados de maneira muito atraente e pela série de salas dedicadas à arte nacional e à flora e à fauna do país, despertou enorme interesse nos milhões de visitantes da feira internacional.

O Imparcial de 14 de março de 1940.

Publicações. Recebemos do Dr. Armando Vidal, comissário Geral da representação do Brasil, na Feira Mundial de Nova York de 1939, acompanhado de gentil missiva, um exemplar do Album do "Pavilhão do Brasil" na referida exposição.

Em papel couché muito distinto, logo na primeira página, deparamos com uma fotografia da cabeca do chefe da Nação, feita em gesso.

Este Album visa apresentar, assim começa o seu prólogo, em conjunto, o Pavilhão e os mostruários do Brasil na Feira Mundial de Nova York de 1939, e, simultaneamente, resumir algumas das atividades do comissariado geral.

De fato, quem folhear o Album ficará estupefato com a nossa representação. Em lindas e sugestivas fotografias o leitor encontrará matéria interessante, sugestiva e educativa. Traz, tambem as referência que o "Pavilhão" recebeu de toda a imprensa mundial, devidamente traduzidas.

Gratos pelo exemplar que recebemos.



Correio da Manhã de 14 de março de 1940.

O BRASIL NA FEIRA MUNDIAL DE NOVA YORK

Por uma gentileza do Sr. Armando Vidal, comissário geral do Brasil na Feira Mundial de Nova York de 1939, que agradecemos, recebemos um exemplar de luxuoso album do nosso pavilhão, naquele certame. As fotografias são primorosas e dão uma idéia deslumbrante do que apresentamos.



Correio da Manhã de 28 de março de 1940.

O BRASIL NA FEIRA MUNDIAL DE NOVA YORK

O Comissariado Geral do Brasil na Feira Mundial de Nova York, em 1939, sob a direção do Dr. Armando Vidal, faz agora publicar um Album Artístico. Visa apresentar, em conjunto, o Pavilhão e os mostruários do nosso país no grande certame, resumindo algumas das atividades do mesmo Comissariado. A maior área ocupada por mostruários foi a do café. O Dr. Armando Vidal, na confecção do Album, que é uma reportagem ilustrada e completa da nossa representação na Feira, revelou gosto e certamente verá o êxito que seu trabalho obterá.

A Notícia de 15 de março de 1940.

O BRASIL NA FEIRA MUNDIAL DE NOVA YORK EM 1939

Um luxuoso catálogo, que é um resumo artístico da nossa representação naquele certame

O sr. Dr. Armando Vidal, comissário geral da representação do Brasil na Feira Mundial de Nova York em 1939, acaba de oferecer à imprensa e às principais instituições do país um catálogo primorosamente editado, e que é bem a miniatura de tudo quanto constituiu o mostruário das realizações e possibilidades brasileiras, no referido certame.

Esse catálogo, que traz na capa uma gravura do nosso pavilhão, insere no texto uma descrição sintética de tudo quanto enviamos àquela Feira, no domínio das indústrias, do comércio, das artes, das riquezas minerais, vegetais e animais, etc.

Veem-se mapas comparativos, em reprodução de gravura, secções de degustação e beneficiamento de café, mostras de fibras, arroz, algodão, aquários com exemplares de peixes tropicais, lagos cobertos de nenúfares e vitória régias, vitrines com aves tropicais das mais belas e raras, um diorama do Rio de Janeiro, etc.

Isto no andar térreo, porque no andar principal se apresentam as coisas históricas e artísticas, bandeiras, quadros, murais, mapas sobre fronteiras, documentos sobre a descoberta e a evolução da

navegação aérea por Santos Dumont, as nossas igrejas, outros templos e edifícios, enfim tudo quanto possa exaltar o progresso do Brasil atual.

Fecha o album uma relação dos expositores brasileiros que tomaram parte na Feira de Nova York.

Diário de Notícias de 19 de março de 1940.

O BRASIL NA FEIRA MUNDIAL DE NOVA YORK

Do Sr. Armando Vidal comissário geral do Brasil na Feira Mundial de Nova York, recebemos um Album em que se apresenta, em conjunto, o nosso pavilhão com os mostruários de produtos brasileiros na grande exposição norte-americana.

Cuidadosamente organizado, o album em apreço que foi confeccionado na América do Norte, é um excelente trabalho do ponto de vista técnico.

Contendo muitas ilustrações e textos elucidativos proporciona a quantos o folheiem uma idéia precisa do que foi a nossa representação na Feira Mundial, instalada num pavilhão moderno, construído em sítio privilegiado, ao lado do Pavilhão da França.

Consigna ainda o album vários juízos críticos sobre o edifício e os stands, extraídos de publicações inglesas e americanas, entre as quais o "Daily New" e o "Home & Food" de Nova York; e o "The Tatler" de Londres.

Gazeta de Notícias de 15 de março de 1940.

O BRASIL NA FEIRA MUNDIAL DE NOVA YORK — PUBLICADO O ALBUM BRASILEIRO DO CERTAME

O Sr. Armando Vidal, comissário geral do Brasil à Feira Mundial de Nova York, houve por bem, organizar um esplêndido album do Pavilhão do Brasil naquele grandioso certame focalizando todos os aspectos e recantos do nosso Pavilhão, afim de que fosse ajuizado com segurança, do muito que se fez para a maior conhecimento do nosso País no seio da grande nação amiga, do norte deste Continente.

Na verdade, o referido album é um trabalho admiravelmente bem confeccionado, e mostra o grande êxito de nossos "stands" na Feira de Nova York.

Várias secções do Pavilhão foram fotografadas, para que pudéssemos verificar da sua magnífica organização destinada à propaganda brasileira.

O album mandado executar pelo Sr. Armando Vidal é obra de grande mérito, e traduz do muito que a nossa representação fez pelo Brasil nos Estados Unidos, sendo pois digno dos maiores encômios.

Vanguarda, de 14 de março de 1940.

O BRASIL NA FEIRA MUNDIAL DE NOVA YORK

O comissariado geral do Brasil na Feira Mundial de Nova York, em 1939, editou um album sobre a nossa representação, do qual recebemos um exemplar gentilmente oferecido em nome do comissário geral, dr. Armando Vidal. E' um trabalho digno da maneira por que nos apresentamos ali, e que bem realça um nobre esforço no sentido de exaltar as possibilidades do Brasil atual, no terreno das indústrias, da lavoura, etc.

O Globo de 14 de março de 1940.

O PAVILHÃO DO BRASIL NA FEIRA MUNDIAL DE NOVA YORK

Revistas e jornais teem publicado alguns aspectos do pavilhão do Brasil na Feira Mundial de Nova York e daí ter o público uma impressão apenas vaga do que foi a nossa representação naquele importante certame. E', portanto, digna de louvor a medida tomada pelo comissariado geral do Brasil, mandando imprimir um album com todas as vistas, quer externas, quer internas, do pavilhão brasileiro, permitindo, que desse modo, se possa bem julgar e avaliar como nos apresentamos na referida Feira.

E' o album em questão um trabalho que se admira, não apenas pelo que nele nos é dado ver e nos toca diretamente, como interessados que somos, mas também pela sua perfeição material e artística, pela sua conformação e disposição, pelo encanto e clareza das fotografias e pelo seu aspecto geral de beleza.

A Batalha de 14 de março de 1940.

O BRASIL NA FEIRA MUNDIAL DE NOVA YORK

Do sr. Armando Vidal, comissário geral do Brasil na Feira Mundial de Nova York, *A Batalha* recebeu um exemplar do album por ele organizado sobre a participação do Brasil naquele certame.

O album é como trabalho de impressão, magnífico e como documentação, completo.

As fotografias que ele contem são admiraveis como nitidez e como precisão dos aspectos colhidos, onde os que não foram a Nova York terão uma impressão exata do que foi a nossa participação naquele certame, onde se fizeram representar quase todos os países do mundo.

Correio Paulistano, de 31 de março de 1940.

O BRASIL NA FEIRA MUNDIAL DE NOVA YORK — LUXUOSO ALBUM SOBRE A NOSSA REPRESENTAÇÃO NAQUELE CERTAME

Rio, 28 (Divulgação do Bureau Interestadual de Imprensa). Por intermédio do "Bureau Interestadual de Imprensa" recebemos do dr. Armando Vidal, comissário geral do Brasil junto à Feira Mundial de Nova York, um luxuoso album contendo farta documentação a propósito do êxito ali obtido pelo Pavilhão brasileiro.

Pelos elementos estatísticos e ainda mais, pela rica ilustração fotográfica que encerra esse magnífico album, tira-se uma perfeita conclusão a respeito do valor da representação do nosso país naquele certame internacional. O Dr. Armando Vidal, homem de iniciativa, soube com inteligência reunir o que de mais notável havia no setor das nossas possibilidades econômicas e culturais.

Quem quer que tenha visitado o Pavilhão brasileiro, sabe-se aliás, que os nossos "stands" foram dos mais visitados e admirados, saiu dali com uma idéia perfeita da nossa realidade e do nosso futuro. A nossa mostra naquele certame, pelo seu valor intrínseco e pelo sistema inteligente da sua organização, deixou nos seus inúmeros visitantes, de todas as nacionalidades, um desejo incontido de conhecer de perto o Brasil.

As riquezas do nosso sub-solo, a majestade das nossas florestas, o invejável sistema hidrográfico brasileiro, a nossa fauna, tudo isso serviu para atrair milhares de curiosos onde se viam industriais, banqueiros, cientistas, técnicos, artistas, etc. todos maravilhados diante da policromia dos nossos "stands".

Os principais produtos da exportação brasileira, como o café, por exemplo, tiveram uma propaganda eficiente, realizada com arte de maneira altamente sugestiva. A nossa música, ali apresentada pelo "Bando da Lua", Carmen Miranda e as formidáveis orquestras de Romeu Silva e Burle Marx, conquistou um sucesso absoluto, que ora prossegue com a permanência nos Estados Unidos daquela festejada cantora.

Como se vê, não podia ter sido mais acertada a escolha do nosso país em toda a sua pujança.

"O Diário", Belo Horizonte, 22 de março de 1940.

O BRASIL NA FEIRA MUNDIAL DE NOVA YORK

Por intermédio do "Bureau Internacional de Imprensa" no Rio, recebemos, oferecido pelo dr. Armando Vidal, comissário geral do Brasil junto à Feira Mundial de Nova York, um luxuoso album do Pavilhão Brasileiro naquele grandioso certame. Em ótima confecção material, essa publicação dá-nos uma perfeita idéia do valor da nossa participação na referida Feira, onde se fizeram representar quase todas as nações do mundo.

Vê-se por esse album, o trabalho técnico e inteligente desenvolvido pelo dr. Armando Vidal, que soube emprestar ao Pavilhão nacional uma riqueza de aspectos, capaz de traduzir as nossas vastas possibilidades no terreno cultural e sobre tudo econômico. Uma rica coletânea de fotografias ilustra esse trabalho, mostrando-nos os mais variados aspectos do nosso Pavilhão e do nosso mostroário, que tão bem impressionaram os milhares de visitantes que ali afluiram.

O Dr. Armando Vidal, que já ocupara a presidência do Departamento Nacional do Café, encontrou nessa nova comissão um pretexto a mais para elevar o bom nome do Brasil no conceito internacional. O Brasil em toda a sua pujança foi ali apresentado

ao mundo cosmopolita, que ficou assim conhecendo o grau do nosso desenvolvimento, graças a uma propaganda inteligente e eficiente em que nada foi esquecido.

As nossas riquezas, nos três reinos da natureza animal, vegetal e mineral, mereceram a atenção das figuras mais representativas dos círculos comerciais, industriais e científicos, que acorreram à Feira novaiorquina durante o seu funcionamento. Por outro lado, a nossa propaganda turística, a nossa cultura e a nossa arte, deixaram no espírito do visitante um desejo indisfarçável de conhecer mais de perto o Brasil.

O adiantamento da nossa indústria foi igualmente objeto de particular atenção, constatada na curiosidade com que buscavam informações sobre tudo ali exposto.

Por tudo isso, verifica-se ter sido o mais completo possível o êxito obtido pela representação brasileira naquele certame internacional.

A *Gazeta*, S. Paulo, 25 de março de 1940.

O BRASIL NA FEIRA MUNDIAL DE NOVA YORK

Ofertado gentilmente à redação de *A Gazeta* pelo dr. Armando Vidal, comissário geral do Brasil na Feira Mundial de Nova York, acaba de chegar às nossas mãos um exemplar do Album do Pavilhão do nosso país no certame internacional há pouco realizado na grande cidade americana.

Trata-se de trabalho interessante, bem feito e de impressão cuidada, ilustrado, através de excelentes "clichés" por numerosos aspectos internos e externos do suntuoso pavilhão brasileiro. O texto, rico de informações acerca dos mostruários e dos produtos expostos, transcreve impressões de jornais americanos, ingleses, franceses, etc., altamente lisonjeiras para os nossos homens e para as nossas coisas.

Os dados elucidativos que acompanham os gráficos estão redigidos em português, certamente porque o album se destina aos nossos patrícios. E' claro que a edição distribuída aos visitantes do maravilhoso palácio do Brasil na Exposição Mundial de Nova York estaria toda ela escrita no idioma inglês.

Ao dr. Armando Vidal enviamos os nossos melhores agra-



decimentos pela amabilidade da oferta do album e do ofício que
a acompanha.

O Estado de S. Paulo, de 7 de abril de 1940.

O PAVILHÃO DO BRASIL

O Pavilhão do Brasil na Feira Mundial de Nova York organizado pelo comissário geral dr. Armando Vidal, muito bem ela-



borado e fartamente ilustrado, mostra pormenorizadamente a maneira por que se constituiu o pavilhão do Brasil na grande Feira, divulgando os seus aspectos mais originais.

"*A Tribuna*", Santos, 20 de abril de 1940.

ALBUM DO PAVILHÃO DO BRASIL NA FEIRA MUNDIAL
DE NOVA YORK

Enviado pelo dr. Armando Vidal, comissário geral do Brasil na Feira Mundial de Nova York em 1939, recebemos um exemplar de um luxuoso Album do Pavilhão do nosso país naquele importante certame.

Nesse album, de grande valor artístico são apresentados, em conjunto, o pavilhão e os mostruários do Brasil, resumindo, simultaneamente, algumas das atividades do Comissariado Geral.

Lindas fotografias ornam o excelente trabalho, atestado eloquente do papel preponderante que o nosso país representou na referida feira. A documentação contida no referido album, é das mais minuciosas, publicando também a relação das bandeiras históricas do Brasil, quadros de pintores patrícios, vistas dos mostruários, etc., finalizando com inscrições elucidativas, existentes no Pavilhão do Brasil.

Tive oportunidade de ler ainda, elogiosas referências ao Album do Pavilhão do Brasil, nos seguintes jornais: "A Cidade", Campos; "Jornal do Comércio", Campos; "Cruzeiro do Sul", Sorocaba; "Correio Paulistano", "Correio do Paraná", "Imparcial", de São Salvador; "A Folha", Rio Preto; "Correio da Tarde", Araraquara; "Folha da Noite", São Paulo; "Brasil-Ferro Carril", "A Notícia", de Joinville; "Jornal do Comércio", de Campo Grande; "A Tribuna", Corumbá; "Diário dos Campos", Ponta Grossa; "Correio do Noroeste", "Folha do Povo", Baurú.

A todos os jornais aqui referidos, agradeço as expressões de apoio aos esforços da delegação brasileira na Feira de Nova York.

DISTRIBUIÇÃO DO ALBUM

Procurei fazer a distribuição dos Albuns pela forma mais útil possível a uma boa propaganda.

200 exemplares foram distribuídos nos Estados Unidos à Embaixada e Consulados do Brasil, altas personalidades, associações, companhias e bancos norte-americanos ligados a interesses no Brasil.

Dos 1.800 exemplares remetidos para o Brasil, foram distribuídos:

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Interventor do Maranhão.....	20
Interventor de Goiaz.....	20
Interventor do Amazonas.....	20
Interventor de Pernambuco.....	40
Interventor do Rio Grande do Sul.....	40
Interventor de Santa Catarina.....	40
Interventor do Espírito Santo.....	40

Interventor do Ceará.....	40
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As Associações Comerciais, Industriais, Culturais, Bancos, Imprensa, Bibliotecas e particulares, foram distribuidos os restantes exemplares.

CAPÍTULO III

EXPOSITORES DO BRASIL PREMIADOS EM 1939 PELA FEIRA

EXPOSITORES DO BRASIL PREMIADOS EM 1939 PELA FEIRA

Em 1939, a direção da Feira, desejando testemunhar aos expositores o apreço pelo seu comparecimento, conferiu-lhes um certificado de alto valor para os participantes.

O Comissariado Geral procurou levar ao conhecimento da direção da Feira, a relação detalhada de nossos participantes, produtos e seu valor. Em consequência foram premiados 281 expositores brasileiros, e uma firma com sede em Nova York, que apresentou produtos brasileiros.

No intuito de demonstrar o desenvolvimento da imprensa no Brasil, em seus vários aspectos, o Comissariado promovera, em 1939, uma ampla exposição de diários e revistas brasileiros e a todas estas publicações, foram justamente, conferidos títulos de apreço da direção da Feira.

A entrega de todos os títulos aos expositores e à imprensa, foi realizada solenemente por V. Ex., Sr. ministro, e a satisfação manifestada pelos premiados bem evidente ficou na publicidade que quase todos deram à recompensa recebida.

Quanto à imprensa brasileira, devo aqui salientar o alto espírito de cooperação desinteressada que sempre nela encontrei.

Disto dei público testemunho ao Dr. Herbert Moses, presidente da Associação Brasileira de Imprensa, pelo ofício a seguir, respondido pela carta que tenho o prazer de transcrever abaixo:

Nova York, em 28 de novembro de 1940.

Ilmo. Sr. Dr. Herbert Moses.

M. D. Presidente da Associação Brasileira de Imprensa.

Avenida Porto Alegre, 71.

Rio de Janeiro — Brasil.

Prezado Herbert Moses:

Desejo pela presente agradecer a Vossa Senhoria a distribuição feita, aos jornais brasileiros, dos prêmios aos mesmos concedidos pela Feira Mundial de Nova York. Os títulos correspondentes a esses prêmios foram por mim, pessoalmente, levados para o Rio de Janeiro. Solicitei ao Excelentíssimo Senhor Ministro Waldemar Falcão fazer a entrega destes e dos conferidos a diferentes organizações públicas e atividades privadas, o que Sua Excelência fez com tanta repercussão.

Entendi que, no Pavilhão do Brasil na Feira Mundial de Nova York, a Imprensa Brasileira deveria ter um desraque especial e, assim, fiz aqui uma exposição, que julgo quase completa, da Imprensa diária e revistas, de todos os Estados do Brasil.

Pela esta forma de atividade brasileira, solicitei da direção da Feira, sua atenção ao conferir os prêmios aos expositores estrangeiros, e tive o prazer de receber 87 títulos conferidos a jornais e revistas do Brasil.

Considerei o cumprimento de um dever, promover o reconhecimento dos méritos da Imprensa do Brasil e foi para mim uma satisfação poder corresponder, de forma aliás ainda insuficiente, ao espírito de cooperação que encontrei na imprensa brasileira para a publicidade das iniciativas deste Comissariado Geral na Feira Mundial de Nova York.

Seria para mim motivo de nova gratidão a Vossa Senhoria se quisesse dar conhecimento desta à imprensa do Brasil, afim de, publicamente, testemunhar meu alto apreço e profunda gratidão aos órgãos da opinião pública no Brasil.

Aproveito a oportunidade para apresentar a Vossa Senhoria meus protestos de estima e consideração.

*Armando Vidal.
Comissário geral.*

CARTA

ASSOCIAÇÃO BRASILEIRA DE IMPRENSA

Rio de Janeiro, 2 de dezembro de 1940.

Exmo. Sr. Dr. Armando Vidal.
33, West 42nd Street.
New York, U. S. A.

Prezado amigo Armando Vidal,

Ainda uma vez, em nome da Associação Brasileira de Imprensa e no meu próprio, agradeço o seu interesse pela nossa Casa e classe, que tão bem se patenteou na Feira Internacional de Amostras da cidade de New York. Realmente, o Sr. Ministro do Trabalho distribuiu em dia previamente designado os títulos conferidos a cada jornal, confiando-nos a tarefa de distribuí-los, o que temos feito regularmente. Entretanto, faremos publicar, novamente, a relação dos contemplados, satisfazendo, assim, o seu desejo.

Cordialmente, abraça-o o velho amigo,

Herbert Moses.

RELAÇÃO DOS EXPOSITORES PREMIADOS

Ministério das Relações Exteriores.
Ministério da Guerra.
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Ministério do Trabalho, Indústria e Comércio.
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Ministério da Agricultura.
Ministério da Viação e Obras Públicas.
Prefeitura do Distrito Federal.



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CAPITULO IV

NOVOS EXPOSITORES E NOVOS PRODUTOS EM 1940 — REMODELAÇÕES DOS MOSTRUÁRIOS DE 1939 E SUA ORGANIZAÇÃO GERAL EM 1940 — CATÁLOGO GERAL DOS MOSTRUÁRIOS EM 1940 — RELAÇÃO NOMINAL DOS EXPOSITORES

NOVOS EXPOSITORES E NOVOS PRODUTOS EM 1940 — REMODELAÇÕES DOS MOSTRUÁRIOS DE 1939 E SUA ORGANIZAÇÃO GERAL EM 1940 — CATÁLOGO GERAL DOS MOSTRUÁRIOS EM 1940 — RELAÇÃO NOMINAL DOS EXPOSITORES

Ao organizar a nomenclatura dos artigos a figurar no Pavilhão do Brasil no período de 1939, procurei incluir tudo quanto o Brasil poderia vender para o exterior e, especialmente, para os Estados Unidos da América.

Em Nova York não se ia inaugurar uma exposição, mas, técnica e organicamente, uma FEIRA MUNDIAL, com caráter acentuadamente industrial e comercial dando a administração da Feira, especial cuidado à demonstração da aplicação da ciência à indústria, à agricultura, à alimentação e à higiene em suas várias manifestações.

No curso do simples ano de 1939, o quadro da nomenclatura de produtos brasileiros realmente exportaveis não aumentou. Um ou outro detalhe cumpria corrigir e especialmente renovar os artigos perecíveis desmerecidos pela longa exposição anterior.

De muitos artigos haviam os vários encarregados da sua coleta, os Drs. Alpheu Diniz Gonçalves, Alpheu Domingues da Silva e Franklin de Almeida, reunido quantidades que atenderam fartamente às substituições durante o período de 1939, à distribuição de amostras e a renovação dos mostruários em 1940. Desses não foi assim necessário promover a remessa do Brasil de novos mostruários.

Os novos mostruários e seus respectivos expositores constam da relação adiante.







A remodelação das instalações do Pavilhão, foi confiada em 1940 ao memo arquiteto, Sr. Paul Lester Wiener, que de modo tão eficiente desenhara e fiscalizara a execução das instalações para a apresentação de nossos mostruários e diversos interiores do Pavilhão do Brasil em 1939.

Não parecia razoável solicitar ao governo grandes verbas orçamentárias para o exercício de 1940, e, assim o plano de remodelação das instalações do Pavilhão foi limitado. Nesta reforma atendí especialmente, à necessidade de maior realce de certos produtos, à nova localização de certos mostruários decorrentes da retirada de algumas maquetes pelas quais o público manifestara pouco interesse; a renovação de pinturas; a ampliação das instalações para o serviço de café e mate, etc. .

O “Album do Pavilhão” de 1940, mostra fotograficamente, as modificações realizadas para o período de 1940.

Devo consignar aqui minha gratidão ao Sr. Paul Lester Wiener, pelo esforço e dedicação de que deu prova, especialmente pelas circunstâncias dificeis em que foram iniciadas tardivamente as obras.

O mostruário de minerais manteve o mesmo realce de 1939 e despertou igual interesse do público norte-americano. A varie-

dade da riqueza mineral do Brasil e as indicações sobre sua potencialidade, encontravam eco especial em um país de mentalidade industrial qual os Estados Unidos, notadamente em um período em que todos liam e discutiam sobre materiais críticos e estratégicos. O mesmo se poderá dizer quanto à borracha, mas o senso objetivo e realista do norte-americano, compreendia desde logo que em relação à borracha, a possibilidade brasileira existe em estado potencial apenas.

Os produtos brasileiros estiveram plenamente representados na Feira Mundial de Nova York, através dos mostruários do nosso Pavilhão e o critério que se seguiu nessa apresentação teve resultados da mais alta propaganda comercial, mais cedo do que se esperava.

Nenhum Estado foi esquecido na exibição de suas riquezas, nenhuma região do Brasil foi omitida e, dentro deste programa, o que mereceu observação e estudo do estrangeiro, foi, unica-





mente, o nosso país, na sua unidade geográfica e econômica, mostrando-se o que ele realmente foi no passado, é no presente e será no futuro.

Uma das originalidades na organização dos mostruários de origem vegetal, foi não resta dúvida, a exibição dos produtos no seu estado pre-industrial. Eles se constituiram geralmente, da matéria prima original, antes de ser industrializada e, ao lado desta, os produtos que o brasileiro vem conseguindo manufaturar, revelando, desse modo, o caráter agrícola e industrial de que o Brasil hoje se reveste, tornando-o nação das mais futuras.

A representação vegetal assim arranjada debaixo desse critério que é o que deve predominar em todos os futuros certameis a que tenhamos de comparecer, serviu para um melhor conhecimento das nossas possibilidades e fez que, muito depressa, fosse

despertado invulgar interesse por parte do norte-americano pelo desenvolvimento sempre crescente das nossas relações comerciais com os Estados Unidos.

Os produtos que já eram conhecidos ali, graças às tradicionais e antigas exportações, tornaram-se mais conhecidos em detalhes até então ignorados; os que ainda não haviam saído das nossas fronteiras comerciais com outros povos, puderam ser pela primeira vez, estudados e apreciados, o que certamente trará para o comércio mundial novos negócios, tal o caso das fibras texteis e certas resinas vegetais.

Melhor do que qualquer afirmativa para corroborar o acerto com que foi encaminhada a propaganda dos nossos produtos, basta atentar no grande número de pedidos de informações que acorreu ao Comissariado, durante o tempo do funcionamento da Feira e mesmo depois desta encerrada, sem falar na doação de alguns



mostruários feita a entidades que se mostraram interessadas pelas nossas riquezas vegetais e minerais.

Para bem julgar da organização dos mostruários no Pavilhão do Brasil, basta percorrer cuidadosamente o CATALOGO GERAL a seguir, e, bem assim, a lista nominal dos expositores, considerados como tais os produtores, embora nem sempre fossem os artigos fornecidos gratuitamente.

Outro elemento para apreciação da fonte de informações sobre o Brasil que constituiu o Pavilhão durante o período da Feira em 1940, como já ocorreu em 1939, decorrerá da leitura atenta das numerosas inscrições que existiam em suas paredes e mostruários.

Tais informações foram inscritas pela forma mais atrativa possível em caracteres em alto relevo, sendo usado como material, cobre, madeira ou estuque e empregado sempre um tipo de letra especialmente desenhado para este fim e que tomou o nome de "Bodoni-Brasil".

No "Album" publicado em 1939, da mesma forma que na edição ora impressa, poder-se-á apreciar a clareza e facilidade de leitura deste tipo especial, o que foi salientado por diversas revistas especializadas, que fizeram considerações sobre a Feira, opiniões que transcrevi no Relatório de 1939.

Remeti para o Brasil, quase todos estes caracteres, que poderão com vantagem ser aplicados em futuras Exposições ou Feiras Mundiais.

A seguir veem reproduzidos:

- 1.^º — Catálogo Geral dos mostruários;
- 2.^º — Relação nominal dos expositores;
- 3.^º — Inscrições nas paredes e mostruários do Pavilhão.

CATÁLOGO GERAL DOS MOSTRUÁRIOS E OBJETOS QUE FIGURARAM NO PAVILHÃO DO BRASIL NA FEIRA MUNDIAL DE NOVA YORK

ESCRITÓRIO DO COMISSÁRIO GERAL.

1. Mobília de jacarandá da Baía, envernizada, tom escuro, com motivos tirados de peças de D. José I, Baroco-jesuítico, fins do século XVII, constante de:

- 1 Bureau-ministro, "galbé", com esculturas em blocos massiços, gavetas guarnecidas de ferragens de bronze, com banho de prata velha e tampo de cristal triplo;
- 1 Cadeira de braço com assento e encosto de sola cinzelada à mão e espaldar alto;
- 1 Sofá de jacarandá, esculturado em blocos massiços, com assento e encosto de sola lavrada a cinzel;
- 2 Cadeiras de braço com assento e encosto de sola lavrada;
- 1 Estante, lados "bombés", com esculturas;
- 2 Banquetas com assento de sola lavrada e trempe esculturada;
- 1 Arca abaulada, com pés e pilâstras de jacarandá massiço, toda esculturada, recoberta de sola lavrada com motivos estilizados e cinzelados à mão, guarnecidida de pregos de metal bronzeado e alças de metal com banho de prata velha;
- 1 Mesa de centro com uma gaveta;
- 1 Candelabro para bureau;
- Decorações das paredes do escritório, constante de painéis, portas, nichos, rodapés, molduras e guarnições de diferentes tamanhos, feitas de jacarandá da Baía.

Expositor: "Casa Leandro Martins", Rio de Janeiro.

2. Tapete de lã (Tipo passadeira, cor cinzenta).

Expositor: "Fábrica Santa Helena", Estado de São Paulo.

3. Cortinas de seda.

Expositor: "Fábrica Weber", Petrópolis, Estado do Rio de Janeiro.

4. Duas caixas contendo amostras em pequenas lâminas de madeiras do Brasil e um Álbum em forma de livro com lâminas de madeiras diversas.

Expositor: Liceu de Artes e Ofícios", Estado de São Paulo.

5. LIVROS.

a) Coleção "Brasiliiana" (125 volumes).

Expositor: "Editora Nacional", Rio de Janeiro.

b) Obras completas de Machado de Assis (31 volumes).

Expositor: "Editores W. M. Jackson Inc.", Rio de Janeiro.

c) História do Brasil de Rocha Pombo (5 volumes).

Expositor: "Editores W. M. Jackson Inc.", Rio de Janeiro.

d) Coleção "Documentos Brasileiros".

Expositor: "Editora José Olímpio", Rio de Janeiro.

- e) "A Nova Política do Brasil", pelo Presidente Getulio Vargas
(5 volumes).

Expositor: "Editora José Olímpio", Rio de Janeiro.

- f) "Guanabara la Superbe", por Mrs. Ternaux Companie Hermitte.
Expositores: A autora e "Editores Irmãos Berthel", Rio de Janeiro.

- g) "Mucambos do Nordeste", por Gilberto Freyre, com ilustrações
de Ismailowitch.

Expositor: "Editora José Olímpio", Rio de Janeiro.

- h) "Guia de Ouro Preto", por Manuel Bandeira, com ilustrações
de Luiz Jardim.

Expositor: Serviço do Patrimônio Histórico e Artístico Nacional.
Ministério da Educação, Rio de Janeiro.

- i) Encadernações de luxo por L. Bergen, Rio de Janeiro.

- j) Encadernações de luxo por Dona Helcia Cruz, Rio de Janeiro.

SEGUNDO ANDAR.

1. Busto do Presidente Getulio Vargas, esculpido em granito de Pe-
trópolis.

Expositor: Escultor Hildegardo Leão Velloso, Rio de Janeiro.

2. Uniformes de Oficiais e Soldados do Exército Brasileiro, represen-
tando as diferentes armas.

Expositor: Intendência da Guerra. Ministério da Guerra. Rio
de Janeiro.

3. Bandeiras históricas:

Bandeira da Ordem de Cristo.

Bandeira Real das Quinas.

Pendão de D. Manuel.

Bandeira Portuguesa do Tratado de Tordesilhas.

Bandeira do Domínio Espanhol.

Bandeira da Invasão Holandesa.

Bandeira Holandesa de Guerra.

Bandeira Holandesa de Comércio.

Bandeira do Domínio Holandês.

Bandeira Francesa do Maranhão.

Bandeira de Villegaignon. França Antártica.

Bandeira da Cidade do Rio de Janeiro em 1566.

Bandeira de D. João IV.

Bandeira Militar Portuguesa de 1640.

Bandeira Portuguesa de Comércio.
Bandeira Portuguesa de Navegação.
Bandeira Portuguesa de Conquista.
Bandeira Portuguesa de Catequese.
Bandeira de D. Teodósio, príncipe do Brasil.
Bandeira de Tomé de Sousa.
Bandeira de D. José I, para o Brasil.
Bandeira do Reino Unido de Portugal, Brasil e Algarves.
Bandeira da Inconfidência Mineira.
Bandeira da Revolução Baiana de 1798.
Bandeira da Revolução Pernambucana de 1817.
Bandeira do Reino do Brasil.
Bandeira do Império do Brasil.
Bandeira do Imperador do Brasil.
Bandeira Provisória da República.
Bandeira Nacional (República).
Bandeira do Presidente da República.
Expositor: "Casa Sucena", Rio de Janeiro.

4. Tecidos de seda.

Expositor: "Tecelagem Moderna", Rio de Janeiro.

5. Fios de seda em meada.

Expositor: "S. S. Indústria de Seda Nacional", Campinas,
Estado de São Paulo.

6. Casulos: "Princesa do Oeste", "Ouro Brasil" e "Amarelo esférico".

Expositor: Instituto Agronômico do Estado de São Paulo, Cam-
pinas, São Paulo.

7. Tecidos de seda.

Expositores: "Fábrica Weber" e "Fábrica Santa Helena", Pe-
trópolis, Estado do Rio.

I. R. F. Matarazzo, São Paulo.

8. Setins e tafetás.

Expositor: "Casa Leandro Martins", Rio de Janeiro.

9. Fotografias da Universidade do Rio de Janeiro.

Expositor: Ministério da Educação, Rio de Janeiro.

10. MADEIRAS.

Mostruário de: Acapú, Andiroba, Angelim rajado, Araracanga, Ananí,
Cedro, Cupiuba, Cumaru, Envira branca, Freijó, Itauba, Jaca-
randá, Jutai, Louro vermelho, Louro faia, Louro tamanco, Mas-
saranduba, Maparyuba, Marupá, Muiracotiara, Macacauba, Mui-
rapiranga, Mandioqueira, Pau amarelo, Pau mulato, Pau roxo,

Pau d'arco, Pau santo, Piquiá, Parapará, Paracahuba, Quaruba vermelha, Sapupira, Tatajuba, Tamanquaré, Umarí.

Cabos de ferramentas feitos de madeiras:

Terçados de Mandioqueira, Mangocalo e Macacaúba.

Formões de Piquiá.

Pincéis de Picolé.

Expositores: Associação Comercial do Estado do Pará. J. Kis-lainov & Cia. M. Batista Lopes & Cia., Belem, Estado do Pará.

Mostruário de: Acapú, Angelim rajado, Muiragibóia, Muirapiranga, Macauba vermelha, Muiragibóia roxa, Pau ferro, Andiroba tremida, Genipapo, Saboarana, Pau serrinha.

Bengalas de madeiras do Amazonas.

Expositor: Associação Comercial do Estado do Amazonas.

Pau de jangada.

Expositor: Governo do Estado de Pernambuco.

Mostruário de: Arruda, Angelim preto, Angelim amarelo, Anhabutan, Agrião branco, Araçá peroba, Bapeba, Bicuiba, Cedro vermelho, Canela preta, Canela amarela, Gonçalo preto, Gonçalo branco, Inhaíba do rego, Ipê peroba, Ipê tabaco, Jequitibá vermelho, Jequitibá branco, Jequitibá preto, Jacarandá fita, Jitá amarelo, Louro batata, Louro casca preta, Louro cravo, Louro pimenta, Mutamba preta, Mussitaiba, Massaranduba, Mutamba amarela, Paraíba, Pau ferro, Putumujú preto, Putumujú flor do algodão, Peroba, Peroba pimenta, Pau de remo, Sapucaia, Tapinhoá.

Expositor: Bolsa de Mercadorias do Estado da Baía.

Mostruários de madeiras em forma esférica, das seguintes espécies: Cedro, Cerejeira, Imbuia, Jacarandá da Baía, Sucupira, Vinhático, Cedro rosa, Cerejeira amarela, Imbuia marron, Jacarandá violeta, Sucupira marron, Vinhático amarelo.

Expositor: "Casa Leandro Martins", Rio de Janeiro.

Amostras de madeira: Imbuia do Paraná, em folhas, e Parquets de diversos desenhos.

Expositor: "Casa Amadeu Ferreira", Rio de Janeiro.

Mostruário de: Pau Brasil, Açoita cavalo, Jequetibá, Sucanga, Guarapipanha, Pau sangue, Massaranduba, Cedro, Gonçalo Alves, Carne danta, Óleo de copaiba, Pindaiba, Arariba, Maria preta, Moço branco, Pau pareiro, Peroba do campo, Louro, Aracuí amargoso, Guambá, Arariba, Cachêta, Sucupira, Cerejeira, Peroba candeia, Óleo bálsamo, Sapucaia, Jacarandá, Lenha branca, Cupan, Angélica, Peroba parda, Rouxinho, Barriga dágua.

Expositor: Eleosipo Cunha, Rio de Janeiro.

Mostruário de: Ingazeira, Canafistula, Marmeiro, Angico preto, Violeta, Sapucarana, Bacurí, Violeta preta, Cipauba, Angico rajado, Pau santo, Carvoeira, Angico branco, Pau pedra, Pau Roxo, Pau branco, Tingui, Canafistula de São João, Peroba, João mole ou pau piranha, Joazeiro, Freijó ou louro, Aroeira, Amoreira branca, Coração de negro, Capitão do campo, Catanduba, Sabiá vermelha, Inharé, Craiba, Massaranduba, Sucupira amarela, Jatobá roxo, Arapiraca, Angico vermelho, Cedro, Mulungú, Piquí, Marfim, Itapicurí, Pereiro Preto, Umburana de espinho, Pau d'óleo vermelho, Candeia, Violeta branca, Sucupira, Sucupira preta, Pereiro branco, Caroba, Açoita cavalos, Louro, Pau d'arco branco, Folha larga, Cumaru, Genipapo manso, Inharé, Jurema amarela, Faveira de boleta, Gonçalo Alves, Pau d'arco, Pau ferro ou jucá, Catingueira, Jeremataia, Taipoca, Sete folhas, Jurema, Sabiá, Freijó louro, Goiabinha, Genipapo, Coassú. Pau amarelo, Laranjinha, Fava d'anta, Pau pombo, Sete cores, Cedro vermelho, Oiticica, Sabiá branco, Quina brava, Bordão de velho, Umburana de cheiro, Morangí, Jatobá, Chapada, Pereiro, Mutamba, Bálsmo, Angelim, Pinhão, Angico, Carrancudo, Aroeira, Craiba, Ata brava ou amejú, Louro preto, Amargoso, Mama de cachorro, Umburana, Angico roxo.

Expositor: Inspetoria de Obras contra as Secas. Ministério da Viação e Obras Públicas. Rio de Janeiro.

Mostruário de: Canela amarela, Araçá, Arapoca, Imbuia (cedro), Peroba amarela, Ipê, Jacarandá, Cedro branco, Cacunda, Sucupira, Canela amendoim, Angelim amargoso, Vinhático, Pereira, Brauna, Óleo vermelho, Cabiuna, Merindiba, Jatobá, Guarabú amarelo, Orelha de macaco, Orelha de onça, Umburana de cheiro, Sobro, Gonçalo Alves, Louro pardo, Tapinhoan, Angico, Macaiba, Garapa, Jacarandá cipó, Moço branco.

Expositor: Serviço Florestal. Ministério da Agricultura. Distrito Federal.

Madeiras em forma de mão: Açoita cavalo, Angico rajado, Angres vermelho, Araribá vermelho, Bico de pato, Cabussú, Canela amarela, Canela arrepiada, Canela de veado, Canela loura, Canela parda, Canela pardacentá, Canela preta, Canela tapiá, Cangerana, Carne de vaca, Carvalho nacional, Casuarina, Caviuna, Cedro do bassaco, Dedaleiro, Faveiro, Goiabeira brava, Guanadí do litoral, Gumbijava, Guaritá, Imbira de sapo, Ipê roxo, Marinheiro, Piñheiro do Brasil, Pinho do brejo, Tamanqueiro, Sucupira amarela.

Madeiras em forma de paralelepípedos: Carvalho nacional.

Madeiras em forma de toras: Cabreuva vermelha, Canela, Carne de vaca, Cedro vermelho, Dedaleiro, Guatambú, Ipê amarelo, Óleo de copaíba, Peroba rosa.

Madeiras em forma de discos: Açoita cavalo, Angico rajado, Bico de pato, Canela parda, Cangerana, Carne de vaca, Caviuna, Cedro do buraco, Cumbijava, Dedaleiro, Faveiro, Ipê roxo, Pinheiro, Sucupira amarela.

Expositor: Governo do Estado de São Paulo.

Mostruário de: Parquets, tacos de Peroba roxa, tacos de Peroba clara, tacos de Imbuia, tacos de Pinho, tâbuas de Peroba, tâbuas de Pinho, tâbuas de Imbuia, tâbuas de Cedro.

Expositor: Governo do Estado do Paraná.

Mostruário do tronco de Peroba (Ipê Peroba).

(Secção transversal do tronco medindo 11 metros e 70 centímetros.)

Expositor: Secretaria da Agricultura. Governo do Estado de Minas Gerais.

Madeiras do Estado do Espírito Santo.

Expositor: Governo do Estado do Espírito Santo. Vitória, Espírito Santo.

Pranchas de madeiras regionais: Cedro, Itaúba amarela, Andiroba, Louro amarelo, Jacareúba, Muirapiranga, Pau mulato, Louro, Maúba, Aguano (tora).

Expositor: Associação Comercial do Estado do Amazonas.

(Estas pranchas foram expostas no jardim do Pavilhão.)

11. MINÉRIOS, MINERAIS, PEDRAS CORADAS SEMI-PRECIOSAS.

a) Ouro.

Em pó; em placas, em barras; em cristais; em pepitas; em grânulos.

42 pepitas de ouro;

quartzito com incrustações de ouro;

druza de quartzo com incrustações de ouro;

rocha quartza com ouro em palhetas;

cristais em blocos de ouro em quarzo granulado;

ouro com quartzo granulado incrustado;

xisto micáceo com incrustações de ouro;

lâminas de ouro com pepitas de cobre sobre chapas de magnetite;

ouro filiforme em quarzito;

hematite com incrustações de ouro;

rocha micro-cristalina com ouro sobre placa de quarzo;

dendrite de ouro em rocha feldspática;

ouro em pó;

ouro em palhetas;

ouro granulado e cristais cúbicos e octaédricos;

ouro em grânulos chapeados.

Expositor: Casa da Moeda. Ministério da Fazenda. Distrito Federal.

Em barra.

Expositores: Minas "Morro da Passagem", "Morro Velho", "Caetés" e "Timboteira", Estado de Minas Gerais. "Lavras", Estado do Rio Grande do Sul.

b) Prata.

Em barra.

Expositor: Minas de "Morro Velho". Estado de Minas Gerais.

c) Minérios de ferro.

Itabirito: Estado de Minas Gerais.

Hematite compacta: Belo Horizonte, Ouro Preto, Itabira e Antonio Pereira, Estado de Minas Gerais.

Corumbá, Estado de Mato Grosso.

Castro, Estado do Paraná.

Hematite micácea: Sabará e Itabira, Estado de Minas Gerais.

Bog-ore canga: Ouro Preto, Estado de Minas Gerais.

Hematite granular: Castro, Estado do Paraná.

Jequié, Estado da Baía.

Belo Horizonte, Estado de Minas Gerais.

Magnetite: Ipanema, Estado de São Paulo.

Jequié, Estado da Baía.

Hematite especular: Itabira, Estado de Minas Gerais.

Jequié, Estado da Baía.

Hematite de ocre: Piracicaba, Estado de Minas Gerais.

Hematite fibrosa: Itabira, Estado de Minas Gerais.

d) Minérios de cobre.

Chalcosite: Camaquan, Estado do Rio Grande do Sul.

Bonfim, Estado da Baía.

Picuí, Estado da Paraíba do Norte.

Bonfim, Estado da Baía.

Picuí, Estado da Paraíba do Norte.

Lavras, Estado do Rio Grande do Norte.

Seival, Estado do Rio Grande do Sul.

Ibiapaba, Estado do Ceará.

Grajaú, Estado do Maranhão.

Chalcopirite: Seival, Estado do Rio Grande do Sul.

Azurite: Picuí, Estado da Paraíba do Norte.

Barra de cobre: Seival, Estado do Rio Grande do Sul.

Folha de cobre: Seival, Estado do Rio Grande do Sul.

e) *Minérios de chumbo.*

Galena compacta:	Alemquer, Estado do Pará. Abaeté, Estado de Minas Gerais. Furnas, Estado de São Paulo.
Galena em grânulos:	Assuruá, Estado da Baía. Blumenau, Santa Catarina — Estado do Rio Grande do Sul. Furnas, Estado de São Paulo.
Galena argentífera:	Furnas, Estado de São Paulo. Lontra, Estado de Minas Gerais.
Galena granular argentífera:	Blumenau, Santa Catarina — Estado do Rio Grande do Sul.
Folha de chumbo:	Estado de São Paulo.

f) *Minérios de manganes.*

Hausmanite:	Queluz, Estado de Minas Gerais.
Pirolusite:	Ouro Preto e Queluz, Estado de Minas Gerais.
Manganite:	Bonfim e Nazaré, Estado da Baía. Urucum, Estado de Mato Grosso. Santa Bárbara e Ouro Preto, Estado de Minas Gerais.
Polianite:	Queluz, Estado de Minas Gerais.
Braunite:	Ouro Preto, Estado de Minas Gerais.
Psilomelane:	Bonfim, Estado da Baía.
Rodonite:	Queluz, Estado de Minas Gerais. Lafaiete, Gagé, Piquiri e Queluz, Estado de Minas Gerais.

g) *Minérios de níquel.*

Garnierite:	São José de Tocantins, Estado de Goiaz. Livrramento, Estado de Minas Gerais. Areal, Rio de Janeiro.
Minérios concentrados:	São José de Tocantins, Estado de Goiaz. Livrramento, Estado de Minas Gerais.
Pimelite:	Livrramento, Estado de Minas Gerais.
Barra de níquel:	São José de Tocantins, Estado de Goiaz. Livrramento, Estado de Minas Gerais.

h) *Minérios de zinco.*

Blenda:	Sete Lagoas, Estado de Minas Gerais. Sorocaba, Estado de São Paulo.
Caliminite:	Blumenau, Estado de Santa Catarina.
Galena:	Iporanga, Estado de São Paulo. Blumenau, Estado de Santa Catarina.

i) Minérios de cromo.

- Cromite: Campo Formoso, Santa Luzia, Saude e Bonfim, Estado da Baía.
Minérios concentrados: Saude e Santa Luzia, Estado da Baía.
Cromite de potássio vermelha: Estado da Baía.

j) Minérios de alumínio.

- Bauxite: Ouro Preto, Hargreaves, Nova Lima e Poços de Caldas, Estado de Minas Gerais.
Alegria, Estado do Espírito Santo.
Entroncamento, Rio de Janeiro.
Hidrofilite: Poços de Caldas, Estado de Minas Gerais.
Sulfato de alumínio: Estado de São Paulo.

k) Minerais diversos.

- Cassiterite: Piciú, Estado da Paraíba do Norte.
Molybdenite: Blumenau, Estado de Santa Catarina.
Wolfranite: Encruzilhada, Estado do Rio Grande do Sul.
Barite: Juquiá, Estado de São Paulo.
Ouro Preto, Camamú e Araxá, Estado da Baía.
Bismutinite: Brejaua, Estado de Minas Gerais.
Picuí, Estado da Paraíba do Norte.
Grafite: São Pedro, Itabira e Ouro Preto, Estado de Minas Gerais.
São Fidelis, Rio de Janeiro.
Areia, Estado da Baía.
Arsénico: Nova Lima, Estado de Minas Gerais.
Ilmenite: Ibituruna, Estado do Espírito Santo.
Prado, Estado da Baía.
Pirite: Rio Claro, Rio de Janeiro.
Ouro Preto, Estado de Minas Gerais.
Mundo Novo, Estado da Baía.
Rútilo: Pirenópolis, Estado de Goiás.
Ayrunoca, Bom Jardim e Baependí, Estado de Minas Gerais.
Talco: Milagres, Estado do Ceará.
Ouro Preto, Estado de Minas Gerais.
Jequié, Estado da Baía.
Santa Luzia, Estado da Paraíba do Norte.

Minérios de prata: São Francisco, Estado de Minas Gerais.
Barra de prata: Nova Lima, Estado de Minas Gerais.
Zircão: Alcobaça, Estado de Minas Gerais e
Poços de Caldas, Estado de Minas Gerais.

I) Minerais para a indústria:

Amianto: Ubá, Nova Lima e Taquarassú, Estado de Minas Gerais.
Asbestos: Campo Formoso, Estado da Baía.
Xililí, Estado de Pernambuco.
Xililí, Estado de Pernambuco.
Ágata: Campo Formoso, Estado da Baía.
Taquarí, Uruguaiana e São Gabriel,
Estado do Rio Grande do Sul.
Arassuaí, Estado de Minas Gerais.
Mica: Anajás e Anicuns, Estado de Goiaz.
Santa Luzia do Carangola, Peçanha e
Espera Feliz, Estado de Minas Gerais.
Saquarema, Rio de Janeiro.
Pedra Lavrada, Estado da Paraíba do Norte.
Quartzo: Caeteté e Chique-Chique, Estado da Baía.
Pedra Branca, Estado da Paraíba do Norte.
Alegrete e Taquarí, Estado do Rio Grande do Sul.
Baturité, Estado do Ceará.
Santa Luzia e Serra dos Cristais, Estado de Goiaz.
Quartzo róseo: Castro Alves, Estado da Baía.
Cristais de quartzo especiais para uso ótico: Teófilo Otoni, Estado de Minas Gerais.
Expositores: Redelvin de Andrade, Estado de Minas.
Governo do Estado da Baía.

m) Quartzo.

Quartzite róseo: Teófilo Otoni, Estado de Minas Gerais.
Quartzite verde: Castro Alves e Cachoeira, Estado da Baía.
Druza de ametistas: Caeteté, Estado da Baía.
Quarzo bi-piramidal: Ouro Preto, Estado de Minas Gerais.
Quartzo: Ouro Preto, Estado de Minas Gerais.

Sais marinhos:	Codó, Estado do Maranhão. Macau, Estado do Rio Grande do Norte. Aracajú, Estado de Sergipe. Salina, Estado da Bahia.
Sal:	Cabo Frio, Rio de Janeiro.
Salitre:	Morro do Chapéu e Rio Salitre, Estado da Bahia. Formigas, Estado de Minas Gerais. Macacos, Estado do Rio Grande do Norte.
Alumen (pedra azul):	Santa Luzia, Estado de Goiás. Correntina, Estado da Bahia.
Sais naturais:	Casanova e Chique-Chique, Estado da Bahia. Salinas, Estado de Minas Gerais. Mossoró e Missão Velha, Estado do Rio Grande do Norte.
Gypsita:	Crato, Estado do Ceará. Ipirá, Estado da Bahia.
Apatite:	Ipanema, Estado de São Paulo.
Giz marnoso:	Guaxindiba, Estado do Rio.
Giz compacto:	Maroim, Estado de Sergipe.
Giz:	Maroim, Estado de Sergipe.
Caolim:	Barra Mansa, Estado do Rio de Janeiro. Caeté e Ouro Preto, Estado de Minas Gerais.
Granito:	Salto, Piracicaba e Itú, Estado de São Paulo. Petrópolis, Estado do Rio de Janeiro. Porto Alegre, Estado do Rio Grande do Sul.
Granito vermelho:	Bangú, Distrito Federal. Itú, Estado de São Paulo.
Granito preto:	Furnas da Tijuca, Distrito Federal.
Granito verde:	São Gonçalo, Estado do Rio de Janeiro.
Granito aurora:	Estreito, Estado de Santa Catarina.
Granito cinzento:	Bangú, Distrito Federal. Estado da Bahia.
Granito:	Niterói, São Gonçalo e Petrópolis, Estado do Rio de Janeiro. Estreito, Estado de Santa Catarina.
Gneiss:	Mar de Espanha, Estado de Minas Gerais. Meyer, Distrito Federal.

Mármore:	Dom Bosco e Gandarela, Estado de Minas Gerais.
Mármore Grand Bleu:	Congonhas, Estado de Santa Catarina.
Mármore Aurora veiado:	
Mármore Aurora Pérola:	Monção, Estado do Rio de Janeiro.
Mármore Aurora Branco:	Camboriú, Estado de Santa Catarina.
Mármore Aurora prateado:	
Sienite:	Itiuba, Estado da Baía.
Pórfiro:	Tinguá, Distrito Federal.
Conglomerado:	Camaquán, Estado do Rio Grande do Sul.
Traquite:	Salobro, Estado da Baía.
Foyaite:	Iguassú, Estado do Paraná.
Tinquaite:	Tinguá, Estado de Minas Gerais.
Sienite:	Tinguá, Estado de Minas Gerais.
Diábase:	Joinville, Estado de Santa Catarina.
Calcite:	Rio Claro, Estado do Paraná.
	Burnier, Estado de Minas Gerais.
	Rademaker, Estado do Rio de Janeiro.

n) *Terras coradas.*

Branco marfim:	Campo Formoso, Estado da Baía.
Preto sombra:	Ouro Preto, Estado de Minas Gerais.
Terra sombra:	Ouro Preto, Estado de Minas Gerais.
Cinzento:	Castro Alves, Estado da Baía.
Verde floresta:	Campo Formoso, Estado da Baía.
Preto brilhante:	Campo Formoso, Estado da Baía.
Verdete:	Campo Formoso, Estado da Baía.
Terra queimada (siène):	Ouro Preto, Estado de Minas Gerais.
Amarelo ocre:	Campo Formoso, Estado da Baía.
Vermelho ocre:	Ouro Preto, Estado de Minas Gerais.
Vermelho ocre cardinal:	Lafaiete, Ouro Preto, Burnier e Juiz de Fora, Estado de Minas Gerais.
Bloco de Baritinita cristalizada:	Campo Formoso, Estado da Baía.
Expositor:	Araxá, Estado de Minas Gerais.
	<i>Macambira Flores — Terras coroadas da Baía.</i>

o) *Minerais rádio-ativos.*

Stozite:	Mariana, Estado de Minas Gerais.
Columbite:	Diamantina, Estado de Minas Gerais.
Fergusonite:	Serro, Estado de Minas Gerais.
Samarskite:	Ubá e Pomba, Estado de Minas Gerais.
	Picuí, Estado da Paraíba do Norte.

Policrasite:	Pomba, Estado de Minas Gerais.
Uranite:	Tunel da Moeda, Estado de Minas Gerais.
Tantalite:	Picuí, Estado da Paraíba do Norte.
Terra monazítica:	Prado e Caravelas, Estado da Bahia.
	Guarapari e Mucurí, Estado do Espírito Santo.
	Saquarema, Estado do Rio de Janeiro.
Monazite em grandes cristais:	Ubá, Estado de Minas Gerais.

p) *Combustíveis.*

Carvão:	Barra Bonita e Carvãozinho, Estado do Paraná.
	Tubarão, Reviso, Urussanga, Cresciuma e Gravataí, Estado de Santa Catarina.
	São Jerônimo, Butiá e Candiota, Estado do Rio Grande do Sul.
Lignite:	Caçapava, Estado de São Paulo.
Turfa:	Maraú, Estado da Bahia.
Xisto betuminoso:	Maragogipe, Estado de Alagoas.
	Taubaté e Itapetininga, Estado de São Paulo.
	Codó, Estado do Maranhão.
	Rezende, Estado do Rio Grande do Sul.
Petróleo:	Lobato e Maraú, Estado da Bahia.
Gasolina:	Lobato e Maraú, Estado da Bahia.
	Taubaté, Estado de São Paulo.
Inseticida "Jerris":	São Jerônimo, Estado do Rio Grande do Sul.
Desinfetante "Jerris":	São Jerônimo, Estado do Rio Grande do Sul.
Inseticida "Ticks":	São Jerônimo, Estado do Rio Grande do Sul.
Parafina "Jerris":	São Jerônimo, Estado do Rio Grande do Sul.
Sabão (desinfetante "Jerris"):	São Jerônimo, Estado do Rio Grande do Sul.
Querosene:	Maraú, Estado da Bahia.
	Taubaté, Estado de São Paulo.

q) Rochas.

Pirite:	Ouro Preto, Estado de Minas Gerais.
Mármore branco:	Caçapava e Lavras, Estado do Rio Grande do Sul.
Quartzo em pirâmide :	Ouro Preto e Teófilo Otoni, Estado de Minas Gerais.
Mármore verde:	Lavras, Estado do Rio Grande do Sul.
Quartzo róseo:	Teófilo Otoni, Estado de Minas Gerais.
Mármore:	Lavras, Estado do Rio Grande do Sul.
Quartzite verde:	Castro Alves, Estado da Baía.
Hematite compacta:	Burnier e Sabará, Estado de Minas Gerais.
Mármore cinzento:	Lavras, Estado do Rio Grande do Sul.
Giz:	Maroim e Laranjeiras, Estado de Sergipe.
Granito preto:	Carnaíba, Estado da Baía.
Hematite:	Tijuca e São Gonçalo, Estado do Rio de Janeiro.
Quarzo aurífero:	Lafaiete, Estado de Minas Gerais.
Minério de manganês:	Mariana, Estado de Minas Gerais.
Quartzite:	Burnier, Estado de Minas Gerais.
Ágata:	Ouro Preto, Estado de Minas Gerais.
Giz marnoso:	Uruguiana, Estado do Rio Grande do Sul.
Itabirito:	Maroim, Estado de Sergipe.
Gipsita:	Itabira do Campo, Ouro Preto e Itabira, Estado de Minas Gerais.
	Mossoró, Estado do Rio Grande do Norte.

PEDRAS SEMI-PRECIOSAS, CORADAS.

23	pedras "Calcedônia".
23	" "Turmalinas verdes claras".
121	" "Águas marinhas brancas".
9	" "Berilos brancos".
4	2 "Esmeraldas" e 2 "Turmalinas verdes".
9	" "Águas marinhas claras".
8	" "Turmalinas róseas claras".
44	" "Turmalinas verdes".
11	" "Topázios brancos".
39	" "Turmalinas róseas".
31	" "Ametistas".
40	" "Topázios comuns".
217	" "Águas marinhas".

69	"	"Zircônios".
5	"	"Topázios imperiais".
9	"	"Citrinas".
6	"	"Topázios imperiais brancos".
57	"	"Topázios cor de ouro".
5	"	"Criso-berilos".
5	"	"Berilos".
		<i>Expositor:</i> E. Schupp & Cia., Rio de Janeiro.
1	pedra	"Ametista".
3	"	"Águas marinhas".
3	"	"Cristal".
3	"	"Topázios".
1	"	"Citrina".

Expositor: Governo do Estado da Baía.

12. MAQUETES.

- a) Maquete dos Portos de Manaus, Recife, Baía e Rio de Janeiro.
Expositor: Departamento de Portos e Navegação. Ministério da Viação. Rio de Janeiro.
- b) Maquete da Escola Nacional de Agronomia.
Expositor: Paulo Ferdinando Thiry. Ministério da Agricultura. Rio de Janeiro.
- c) Maquete do "Cubatão" (Represa da "Light and Power Company").
Expositor: São Paulo Tramway, Light and Power Company. Estado de São Paulo.
- d) Maquete do Aeroporto "Santos Dumont".
Expositor: Ministério da Viação. Rio de Janeiro.
- e) Maquetes dos açudes "Lima Campos" e "Orós".
Expositor: Inspetoria Federal das Obras contra as Secas. Ministério da Viação. Rio de Janeiro.

13. FOTOGRAFIAS ARTÍSTICAS AMPLIADAS.

Expositores: Guerra Duval, M. Rosenfeld, Paulino Botelho, G. Palmeira, Eric Hess, Studio Rembrandt, Distrito Federal. Theodor Preising, Estado de São Paulo.

14. MAPAS.

- a) Mapa em madeira mostrando os Estados do Brasil.
Expositor: Liceu de Artes e Ofícios do Estado de São Paulo.
- b) Mapa mostrando as instalações hidro-elétricas do Brasil.
Expositor: Ministério da Agricultura. Rio de Janeiro.

- c) Mapa mostrando os Açuades e Estradas de Rodagens do Nordeste do Brasil.

Expositor: Inspetoria Federal de Obras contra as Secas. Ministério da Viação. Rio de Janeiro.

- d) Mapa da expedição Theodore Roosevelt ao Brasil.

Expositor: Coronel Jaguaribe de Mattos. Ministério da Guerra. Rio de Janeiro.

15. MEDALHÕES DE BRONZE.

Efigies em bronze dos geólogos Gonzaga de Campos, Agassiz, Hartt, Branner e Orville Derby.

Expositor: Escultor Hildegarde Leão Velloso, Rio de Janeiro.

16. ARTIGOS PARA SENHORAS.

- a) *Bordados e labirintos*: Rendas do Ceará; mostruários de rendas média, estreita; toalhas de labirinto; rendas e guarnições.

Expositor: "A Imperial", de Simões & Alijó, Distrito Federal.

- b) *Calçados*.

Expositores: Fábrica "Boa Fama", Belém, Estado do Pará.
Fox e Braga & Worman Ltda., Distrito Federal.
A. Pelegrini, Estado de São Paulo.

- c) *Luvas*.

Expositor: Luvaria Francesa, Distrito Federal.

- d) *Bolsas*.

Expositores: Casa Crocodilo, Belém, Estado do Pará.
Leopoldo Schellong, Distrito Federal.

- e) *Cintos*.

Expositor: Casa Crocodilo, Belém, Estado do Pará.

- f) *Sombrinhas*.

Expositor: SÁM Rabinovitch & Cia., Estado de São Paulo.

- g) *Guarda-sóis*.

Expositores: Casa Imperial e Scherence Chene & Cia., Distrito Federal.

- h) *Meias*.

Expositor: Casa Imperial, Distrito Federal.

- i) *Tecidos de lã*.

Expositores: Tecelagem Moderna, Fábrica de Tecidos Covilhã e Fábrica de Tecidos Bom Pastor, Distrito Federal.

j) *Tecidos de algodão.*

Expositores: Fiação, Estamparia e Tecelagem Ipiranga Jafé, São Paulo.
Companhia América Fabril e Seabra & Cia., Distrito Federal.

k) *Tecidos de sedas e confecções diversas.*

Blusas de *lingerie* cambraia com bordados à mão; golas de *lingerie* com bordados e rendas; guarnições de cambraia *lingerie*; guarnições; *lingerie* de seda; peignoir de seda; acolchoados de veludo; *faille* preto; crepe azul; crepe rosa; crepe verde; crepe *chiffon*; e crepe solferino; *mousseline* preta; *organdy* de seda *salmon*; crepe branco; *faille* verde; *faille* furt-a-cor; seda lisa cinza claro; seda lisa cinza escuro; seda azul claro; seda cor de abacate; seda orquídea; seda cor de manga; *jersey* verde e branco; *jersey* preto e branco; *jersey* com pintas; *jersey* escocês; *jersey* xadrez.

Expositor: A Imperial, Distrito Federal.

17. PINTURAS, ESCULTURAS E TRABALHOS DE BARRO E BRONZE.

- a) Pinturas a óleo. "Jangadeiro do Nordeste", "Noite de São Jcão" e "Cena Gaucha". Adornos indígenas e floresta.

Expositores: Cândido Portinari, Ismailovitch e Pedro Correia, Distrito Federal.

- b) Esculturas "Mulher ajoelhada" e "Mulher Reclinada".

Expositor: Celso Antônio, Distrito Federal.

- c) Vasos em barro reproduzindo igaçabas marajoaras.

Expositor: Museu Nacional. Ministério da Educação. Distrito Federal.

- d) Vasos de bronze (desenhos estilo marajoara).

Expositores: Maria Francélina Barreto Falcão e Camila T. Alvarés de Azevedo, Distrito Federal.

MEZZANINE.

1. BORRACHA.

- a) Borracha crua; borracha bruta; borracha lavada (crepe); borracha fina do sertão (acre); borracha fina (pele), tipos "Ilhas", "Caviana" e "Sernambí"; balata lavada e caucho.

Expositores: Associação Comercial do Estado do Amazonas. Associação Comercial do Estado do Pará.
Companhia Industrial do Brasil, Berringer & Cia., Belchior Costa & Cia., Peres Sabá & Cia., S. A. Bittar & Irmãos, Belém, Estado do Pará.

b) *Latex de seringueira.*

Expositores: Empresa de Beneficiamento de Borracha e Cauchô do Pará, Raimundo M. da Costa, Belem, Estado do Pará.

Brasil Tex, Belem, Estado do Pará.

Empresa Amazônica de Borracha Industrial Ltda., Manaus, Estado do Amazonas.

c) *Produtos manufaturados.* Pneumáticos, câmaras de ar, luvas, capachos, mangueiras, seringas, válvulas, correias, businas, amortecedores, tubos, rodelas, suportes, filtros, cinzeiros, pentes, tabulador tipo "Mercúrio", bolas para brinquedos, etc.

Expositores: Cia. Paraense de Artefatos de Borracha, Usinas S. A. Bittar & Irmãos, Companhia Industrial do Brasil, Belem, Pará.

Cia. Brasileira de Artefatos de Borracha e A Galocha Moderna, Distrito Federal.

Fábrica Orion, Estado de São Paulo.

d) *Borracha de maniçoba.*

Expositor: Governo do Estado da Baía.

e) *Borracha de massaranduba (Latex coagulado).*

Expositor: Associação Comercial do Estado do Pará.

f) *Coquirana.*

Expositor: Companhia Industrial do Brasil, Belem, Estado do Pará.

2. **COUROS E PELES DE ANIMAIS SILVESTRES.**

a) *Couros de:* Jacaré, porco caetitú, porco queixada, veado roxo, veado carvoeira, camaleão, tejuassú, ariranha, gato maracajá, onça pintada, lontra, sururijú, gibóia, peixe-boi, jucuruxí, jacurarú.

Expositores: Associação Comercial do Estado do Amazonas.

Associação Comercial do Estado do Pará.

William Berne, Belem, Estado do Pará.

Cia. Nacional de Couros e Peles, São Salvador, Estado da Baía.

b) *Pelos de:* Cabra, camurça, vaqueta vegetal, bezerro, pelica, crepon sola.

Expositores: Cortume Carioca, Distrito Federal.

Cortume Franco Brasileiro, São Paulo.

Governo do Estado da Baía.

Arieta & Cia., Porto Alegre, Estado do Rio Grande do Sul.

c) *Produtos manufaturados*: Malas, valises, pastas, chapeleiras.

Expositor: Intendência da Guerra. Ministério da Guerra, Rio de Janeiro.

d) *Roupa de vaqueiro*, acessórios de cow-boy, selas e arreios.

Expositores: Correiaria Lanioca e Rodolfo Moglia, Bagé, Estado do Rio Grande do Sul.

Cia. Nacional de Couros e Peles, São Salvador, Estado da Baía.

Secretaria da Agricultura. Governo do Estado da Paraíba. João Pessoa.

3. PRODUTOS DE ORIGEM ANIMAL.

a) "Corned beef" em latas de estanho; bife de carne de peito; óleo refinado "Neatsfoot"; gordura de vaca n. 1; primier Jus; extrato de carne; glândulas pituitárias, tiroídes e supra-renais; carne conservada; extrato de bife; paté de presunto; paté de foie; farinha de ossos; sangue pulverizado.

Expositores: S. A. Frigorífico "Anglo" e Swift do Brasil, Rio de Janeiro.

b) *Cola de peixe*: Marcas "Guarijuba" e "Pescada".

Expositores: Associação Comercial do Estado do Pará. Casa Lontrina, Belém, Estado do Pará.

4. AVEIA.

Expositor: P. A. Vitallis Ltda., Distrito Federal.

5. CONSERVAS E DOCES.

a) *Doces em lata*: Goiabada, marmelada, bananada, pessegada; compota de cupuassú, compota de bacuri; pasta de cupuassú, pasta de bacuri; doce de cajú em calda.

Expositores: Fábrica Colombo, Distrito Federal.

Carlos de Brito & Cia. Ltda., Pesqueira, Estado de Pernambuco.

b) *Palmito em lata*.

Expositores: Fábrica de Conservas São Vicente, Belém, Estado do Pará.

Indústrias Reunidas A. Tourinho S/A., São Salvador, Estado da Baía.

Empresa Agrícola Palmital Ltda., Florianópolis, Santa Catarina.

Queiroz Moreira & Cia., Distrito Federal.

c) *Conservas de "petit-pois"*.

Expositores: Pereira, Almeida & Cia., Distrito Federal. Cunha Amaral, Distrito Federal.

d) Ameixas recheadas.

Expositor: M. Santos & Filhos, Belem, Estado do Pará.

6. PRODUTOS E SUB-PRODUTOS DE COCO.

Farinha, farelo, leite, manteiga, vinho (coquina), carvão, pickles, tafíá, gordura, sabão e leite "Serigí".

Expositores: Indústrias Reunidas A. Tourinho S. A., São Salvador, Estado da Baía.

Empresa Serigí, Aracajú, Estado de Sergipe.

7. BEBIDAS ALCOÓLICAS NACIONAIS.

a) Champagne.

Expositor: Armando Peterlongo, Rio Grande do Sul.

b) Vinhos de Urussanga e tipo "Reno".

Expositores: Pedro Damiani, Domingos Fontenelle, Lourenço Cadorim, Salute Ferraro, J. Caruso Mac. Donald e Vítorio Bez Batti. Santa Catarina. Rio Grande do Sul.

c) Vinhos do Rio Grande do Sul.

"Único", "Etna", "Palhete", "Clarete", "Branco", "Grande", "Reserva", "Rosado", "Moscate", "Malvasia", "Peterlongo".

Expositores: Luiz Antunes & Cia., E. Mosele & Cia., Luiz Michelon & Cia., Paulo Salton, Carlos Dreher & Filhos, Porto Alegre, Rio Grande do Sul.

d) Vinho de cajú.

Expositor: Dr. Oséas Saboia, Belem, Estado do Pará.

e) Águardentes.

Marcas "Choro", "Nuvens Azues" e "Grauna".

Expositores: Purificadora de Produtos Alcoólicos Ltda., Estado de São Paulo.
Redelvin de Andrade, Estado de Minas Gerais.
Parente Rodrigues & Cia., Distrito Federal.

f) Cerveja Antártica, guaraná e água mineral.

Expositor: Companhia Antártica, Distrito Federal.

8. PERFUMES.

Expositores: Laboratórios Técnicos "Rion", Fábrica "Coty", Mirurgia S. A. do Brasil, Distrito Federal.
Perfumaria Chimene, São Paulo.

9. PRODUTOS FARMACÊUTICOS E QUÍMICOS.

Expositores: Laboratórios Raul Leite, Distrito Federal.
Instituto Butantan, Química Rhodia Brasileira e
Laboratórios de Produtos Científicos "Torres",
Estado de São Paulo.

10. INSECTICIDAS.

Expositor: Elekeiroz Ltda., Estado de São Paulo.

11. MARFIM VEGETAL (Jarina) e PRODUTOS MANUFATURADOS.

Expositores: Indústrias Aliberti & Cia., Raniger & Cia., Belém, Estado do Pará.
Associação Comercial do Estado do Amazonas.

12. ESTOJOS DE GAITAS DE BOCA.

Expositor: Alfredo Hering, Florianópolis, Santa Catarina.

13. ARTIGOS DE INDÚSTRIA DOMÉSTICA, TIPO INDÍGENA.

- a) Cuias de Santarem feitas com a casca dos frutos da cueira;
- b) chapéus e cestos de fibra de cipó titica;
- c) chapéus para senhora feitos de fibra de jupatí;
- d) bandejas com aparelho para serviço de café, feitas de fibra de jupati;
- e) Garrafa coberta com tecidos feitos de fibra de jupatí.

Expositor: Associação Comercial do Estado do Pará.

14. BOTÕES DE MADREPÉROLA.

Expositor: Indústrias Aliberti & Cia., Belem, Pará.

15. ARTIGOS PARA HOMENS.

Chapéus, calçados, gravatas, colarinhos, camisas, camisetas, robe-de-chambre, camisas de seda, camisas de jersey, camisas de foulard, camisas de tricoline e de algodão e listadas, pijamas, sweaters, bengalas, ligas, meias, calcões e suspensórios.

Expositores: Casa Garcia e Madureira Fonseca, Distrito Federal.

A. Pelegrini, São Paulo (gravatas).

Windsor, Distrito Federal (Sapatos).

Associação Comercial do Estado do Amazonas (bengalas).

Hagen Bayma & Cia., Distrito Federal (tecidos de lã).

Renner & Cia., Porto Alegre, Rio Grande do Sul (amostras de tecidos de lã).

16. MATERIAL DE CIRURGIA E MEDICINA.

- a) Mesa de operação tipo "Quervain Beats"; aparelho autoclave de esterilização; tamboretes e biombo de ferro batido.
Expositor: Armando Staib, Distrito Federal.

- b) Maquete de uma sala de operação, processo do professor Mauricio Gudin; aparelho para fotografia coletiva, processo do professor Manoel de Abreu.

Expositores: Casa Lohner, Dr. Mauricio Gudin e professor Manoel de Abreu, Distrito Federal.

17. TAPETES, TIPO "SMIRNA".

Expositor: Casa Rheingantz, Porto Alegre, Rio Grande do Sul.

18. LIVROS, REVISTAS E OUTRAS PUBLICAÇÕES.

170 volumes sobre medicina;

333 livros sobre história, sociologia, ensino, direito e literatura; publicações periódicas sobre geologia, agronomia, mineralogia; monografias científicas; memórias, etc.

Expositores: Museu Paulista, Companhia Editora Nacional, Faculdade de Medicina de São Paulo, Instituto Butantan, Instituto Juquerí, Companhia Melhoramentos de São Paulo, Estado de São Paulo. Governo do Estado de Minas Gerais. Ministério da Agricultura. Instituto Oswaldo Cruz. F. Briguiet & Garnier, Pimenta de Mello & Cia., Tipografia América, Livraria Francisco Alves, Editora Guanabara, Distrito Federal.

19. PEDOLOGIA.

Dioramas, gráficos e publicações.

Expositor: Instituto Agronômico do Estado de São Paulo, Campinas, São Paulo.

PRIMEIRO ANDAR.

1. CAFÉ.

- a) Tipo 2, genuino Ribeirão Preto, *bourbon*, peneira 17 (*good to fine roast*), cor de raposa, estritamente mole, qualidade muito apreciável, *fine cup*;
- b) tipo 2, genuino Ribeirão Preto, *bourbon* (*peaberry*), boa fava, cor de raposa (*good to fine roast*), estritamente mole, *fine cup*;
- c) tipo 2, genuino Ribeirão Preto, *bourbon*, boa fava (*good to fine roast*), cor de raposa, estritamente mole, *fine cup*, muito apreciável qualidade;

- d) tipo 2/3, genuino Ribeirão Preto, *bourbon*, fava média, cor dourada (*good to fine roast*), estritamente mole, *fine cup*, bebida ácida, ótima qualidade;
- e) tipo 4, fava pequena, separação de genuino Ribeirão Preto (*good to fine roast*), estritamente mole, *fine cup*, qualidade muito apreciável, cor dourada;
- f) tipo 2, fava chata, distrito de Mococa, peneira 19, cor verde clara (*good to fine roast*), estritamente mole, *fine cup*, ótima qualidade;
- g) tipo 2, fava chata, distrito de Mococa, peneira 18, cor verde clara (*good to fine roast*), estritamente mole, *fine cup*, ótima qualidade;
- h) tipo 2, fava chata, distrito de Mococa, boa fava (*good to fine roast*), cor verde clara, estritamente mole, *fine cup*;
- i) tipo 2 (*peaberry*), distrito de Mococa, cor verde clara (*good to fine roast*), estritamente mole, *fine cup*;
- j) tipo 2, distrito de São João da Boa Vista, peneira 18 (*good to fine roast*), verde, estritamente mole, *fine cup*, qualidade apreciável;
- k) tipo 2, distrito de São João da Boa Vista, peneira 17, verde (*good to fine roast*), estritamente mole, *fine cup*, qualidade apreciável;
- l) tipo 2/3, distrito de São João da Boa Vista, boa fava, cor verde (*good to fine roast*), estritamente mole, *fine cup*, qualidade apreciável;
- m) tipo 2 (*peaberry*), distrito de São João da Boa Vista (*good to fine roast*), *bolden bean*, estritamente mole *fine cup*, qualidade apreciável;
- n) tipo 2/3, fava chata, distrito de São João da Boa Vista, cor verde claro (*good to fine roast*), estritamente mole, *fine cup*, qualidade apreciável.

Expositor: Departamento Nacional do Café, Distrito Federal.

Mostruário de Café do Estado de Pernambuco.

Expositor: Secção Técnica do Serviço do Café do Estado de Pernambuco. Ministério da Agricultura. Recife. Pernambuco.

2. MATE.

Barricas, latas, bolas, bombilhas, etc.

Expositores: Instituto Nacional do Mate, Rio de Janeiro. Leão Junior & Cia., Mate Ildefonso S. A., Nicolão Mader, Guimarães & Cia., B. R. de Aze-

vedo & Cia., Ascanio Mirá, Curitiba, Estado do Paraná.

H. Jordan & Cia., Joinville, Santa Catarina.

Abramo Eberle & Cia., Caxias, Rio Grande do Sul.

3. CHÁ.

Chá cultivado em Ouro Preto (Minas Gerais) e em São Paulo.
Publicações sobre sua cultura.

Expositores: Secretaria da Agricultura. Estado de São Paulo.
Governo do Estado de Minas Gerais.

4. ALGODÃO.

- a) Sementes, algodão em capulho, algodão em pluma das variedades "Texas", "Piratininga", "H-105", "Rim de boi", "Verdão" e "Mocó";
- b) padrões oficiais de classificação do algodão (cumprimento e grau de limpeza da fibra, compreendendo os tipos de 1 a 9);
- c) tipos de fardos de exportação (Norte, Nordeste e Sul do Brasil);
- d) torta, farelo e fertilizante;
- e) linter;
- f) tecidos;
- g) fotografias e aspectos da lavoura, indústria e comércio algodeiros;
- h) estatísticas da produção e exportação do consumo.

Expositores: Serviço de Economia Rural, Secção de Plantas Texteis do Ministério da Agricultura e Companhia América Fabril, Distrito Federal.

Secretaria da Agricultura, Instituto Agronômico de Campinas, Minetti Gamba, Indústrias Reunidas Matarazzo, Fiação Estamparia e Tecelagem Jafé, Estado de São Paulo.

Associação Comercial do Estado do Pará.

M. F. Gomes & Cia., Belém, Estado do Pará.
Abilio Dantas & Cia., João Pessoa, Estado da Paraíba do Norte.

5. CARNAUBA.

- a) Folhas e ramos;
- b) pó;
- c) ceras: gorda, gorda clara, arenosa, cauípe, roxa, primeira e me-diana clara;

d) produtos manufaturados na América do Norte.

Expositores: Secção de Plantas Oleaginosas, Secção de Plantas Texteis do Ministério da Agricultura, Comissão dos Serviços Agrícolas da Inspetoria de Obras contra as Secas. Ministério da Viação. Distrito Federal.

Secretaria da Agricultura do Estado da Baía.

Johnson Co. Ltd. Estados Unidos da América do Norte.

6. BABAÇÚ.

Mostruários de coco, amêndoas, casca, óleos, manteiga, farinha, farelo, óleo, carvão e sabonete "Palmolive" feito com óleo de babaçu.

Expositores: Companhia Carioca Industrial, Distrito Federal. I. R. F. Matarazzo, Estado de São Paulo.

Associação Comercial do Pará, Belém, Estado do Pará.

Governo do Estado do Maranhão.

Chames Aboud & Cia., São Luiz, Estado do Maranhão.

Secretaria da Agricultura do Estado de Minas Gerais.

Colgate-Palmolive-Peet Co. Jersey City, New Jersey.

7. OITICICA

Mostruários de sementes, amêndoas, torta, óleos, tintas e vernizes.

Expositores: Comissão dos Serviços Agrícolas da Inspetoria de Obras contra as Secas. Ministério da Viação, Brasil Oiticica. Distrito Federal.

Sabóia & Albuquerque, Fortaleza, Estado do Ceará. Grace & Co. Ltd., Nova York.

8. MAMONA.

Mostruários de sementes, farelo, óleo.

Expositores: Campos de Sementes Oleaginosas de Itaocara. Ministério da Agricultura. Estado do Rio.

Secretaria da Agricultura do Estado de Minas Gerais.

I. R. F. Matarazzo, Estado de S. Paulo.

Governo do Estado da Baía.

Associação Comercial do Estado do Pará.

9. COCO DA BAÍA.

Mostruários de sementes, farelo, farinha, gordura, óleo e carvão.

Expositores: Alberto Tourinho & Cia., Salvador, Estado da Baía.

Empresa de Leite "Serigí", Aracajú, Estado de Sergipe.

10. ÓLEOS VEGETAIS.

Óleos de babaçú, bacaba, jupatí, andiroba, copaiba, cumaru, patauá, pau rosa, tung, piquí, gergelim, inhamuí, semente de algodão, pracaxí, mutamba, ouricurí, assaí, curuá, castanha do Pará, mirití, castanha de Arara, oiticica, coco da Baía, mamona, batiputá, dendê e catolé.

Expositores: Associação Comercial do Estado do Amazonas.

Associação Comercial do Estado do Pará.

Luiz Machado & Cia., M. E. Sertaffy & Cia., Estado do Pará.

Governo do Estado do Maranhão.

Governo do Estado do Ceará.

Governo do Estado da Paraíba do Norte.

Bolsa de Mercadorias do Estado da Baía.

Companhia Carioca Industrial, Distrito Federal.

I. F. R. Matarazzo, Estado de São Paulo.

11. RESINAS.

De jatobá; de jutaicica (branca e amarela), e de sorveira.

Expositores: Associação Comercial do Estado do Amazonas.

Associação Comercial do Estado do Pará.

Nahon & Cia. Irmãos, Belem, Estado do Pará.
Bolsa de Mercadorias do Estado da Baía.

12. CERA DE LICURÍ.

Expositor: Coronel Franklin de Albuquerque, Estado da Baía.

13. SEBOS.

De Ucuúba, baratinha, jabotí, piquiá e murumurú.

Expositores: Associação Comercial do Pará e Pessoa & Cia., Belem, Estado do Pará.

14. SEMENTES OLEAGINOSAS.

Sementes de algodão, babaçú, oiticica, mamona, coco da Baía, castanha do Pará, castanha de cajú, gergelim, saboneteiro, ucuuba, pracaxí, andiroba, murumurú, tucumã, coquinho de piaçava, de ouricurí e de dendê.

Expositores: Associação Comercial do Estado do Amazonas.
Associação Comercial do Estado do Pará.
Cesar Santos & Cia., Belém, Pará.
Bolsa de Mercadorias do Estado da Bahia.
Campo de Sementes Oleaginosas de Itaocara, Estado do Rio.

15. TIMBÓ.

- a) Raízes inteiras, cortadas, granuladas, trituradas das variedades "Macaquinho" e "Urucú";
- b) fibras das duas variedades acima;
- c) pó de 40, 80 e 200 malhas;
- d) extractivos etílicos;
- e) cristais de rotenona.

Expositores: Associação Comercial do Estado do Pará.
Tropical Timbó & Cia. Ltda., J. Benzecry & Filhos, Ministério da Agricultura (Seção de Plantas Texteis), Indústrias Vegetais do Baixo Amazonas Ltda., Belém, Estado do Pará.
John Powell Inc., New York.

16. PÓ DE MADEIRA E CARVÃO DE MADEIRA.

Expositor: Indústrias Vegetais do Baixo Amazonas Ltda., Belém, Estado do Pará.

17. TABACO, CIGARROS, CHARUTOS E CACHIMBOS.

- a) Tabaco em molhos, tipo "Bragança".
Tabaco em molhos, tipo "Irituia".

Expositor: Associação Comercial do Estado do Pará.

- b) Fumo em rolo e em folhas..

Expositor: Bolsa de Mercadorias do Estado da Bahia.

- c) Fumo em folha e miniatura de estufa para seca de fumo.

Expositores: Y. Sertaffy, Belém, Estado do Pará.
Serviço de Fumo. Governo do Estado de Minas Gerais.

Cigarros. "Continental", "Hollywood", "Astória", "Clipper", "Pour la Noblesse", "Colúmbia", "Odalisca", "Liberty" (ovais).

Expositores: Companhia Souza Cruz, Companhia Nacional de Fumos e Cigarros, Distrito Federal.
Leite Alves & Cia., Salvador, Estado da Bahia.

Charutos. "Suerdieck", "Danemann", "Costa Pena", "Príncipe de Galles", "Glória de São Felix", "Supremo", "Suerdieck-Brasil", "Boas-Festas", "Havana Pequena Flor", "Banquete", "Rotschild", "Havana grande", "1001 Noites" e "Comercial".

Expositores: Governo do Estado da Baía.

Pook & Cia., Rio Grande do Sul.

Cachimbos.

Expositor: Campos Cornelio Ltda., Estado de São Paulo.

18. FIBRAS TEXTEIS.

a) *Juta paulista.* Hastes em bruto; haste mostrando a fibra aderente e destacada; fibras; fio cardado e penteado; tela para sacaria; sacos para embalagens de café e cereais; tapetes; capachos; fibras naturais e coloridas.

Expositor: Dr. Mario Audrá, Taubaté, Estado de São Paulo.

b) *Caroá.* Planta viva; fio penteado e cardado, fino e grosso; fibra de caroá batida e puba; tela para sacaria "Vasco" e "Primor"; meadas de fios de vela 10-4W, 10-4T, 10-4-L; chicote de fio "São Paulo"; chicote de fio 2/3T, 2/6L, 3/6L; fio de 8 libras L; brim feito de caroá com fibra de algodão, branco e de diversos padrões em cor; cordas de caroá; papel de caroá para correspondência aérea e copiador.

Expositores: Secretaria da Agricultura do Estado da Paraíba do Norte.

Secretaria da Agricultura do Estado de Pernambuco.

José de Vasconcelos & Cia., J. Pessoa de Queiroz & Cia., Secção de Plantas Texteis do Ministério da Agricultura, Recife, Estado de Pernambuco.

Freitas Soares & Cia., Fábrica Piraí, Distrito Federal.

Fábrica de Pirassununga, Estado de São Paulo.

c) *Curauá.*

Expositor: Secção de Plantas Texteis do Ministério da Agricultura do Estado do Pará.

d) *Paco-paco.*

Expositor: Secção de Plantas Texteis. Secretaria da Agricultura de Fortaleza. Estado do Ceará.

e) *Macambira.*

Expositor: Governo do Estado da Paraíba. Secretaria da Agricultura. João Pessoa. Estado da Paraíba do Norte.

f) Gravatá.

Expositor: Governo do Estado da Paraíba. Secretaria da Agricultura. João Pessoa. Estado da Paraíba do Norte.

g) Sizal.

Fibras, cabos e cordas.

Expositores: Secção de Plantas Texteis. Ministério da Agricultura de Aracajú. Estado de Sergipe.

Governo do Estado da Paraíba. Secretaria da Agricultura. João Pessoa. Estado da Paraíba do Norte.

Martins Jorge & Cia., Belém, Estado do Pará.

h) Coco da Baía.

Expositor: Indústrias Alberto Tourinho S/A., Salvador, Estado da Baía.

i) Piaçava.

Praias, fibras nas suas diferentes classificações, cordas, vassouras e escovas.

Expositores: Associação Comercial do Estado do Pará.

Associação Comercial do Estado do Amazonas.

Secção de Plantas Texteis. Ministério da Agricultura. São Salvador, Estado da Baía.

Bolsa de Mercadorias da Baía, São Salvador, Estado da Baía.

Martins Jorge & Cia., Belém, Estado do Pará.
J. Rainha & Cia., Distrito Federal.

j) Tucum.

Fibra, linha para pescar, rede.

Expositores: Secção de Plantas Texteis do Ministério da Agricultura. São Luiz. Estado do Maranhão.

Governo do Estado da Baía. Secretaria da Agricultura. São Salvador.

Bolsa de Mercadorias e Secção de Plantas Texteis do Ministério da Agricultura. Estado da Baía.

k) Juta Indiana, cultivada no Amazonas.

Expositor: Secção de Plantas Texteis. Ministério da Agricultura, Belém, Estado do Pará.

l) Abacaxi.

Expositor: Estação de Pomicultura de Deodoro. Ministério da Agricultura.

m) *Beribeira*.

Expositor: Governo do Estado da Baía. Ministério da Agricultura. São Salvador, Baía.

n) *Jupatí*.

Fibra, chapéus e envoltórios para garrafas.

Expositor: Associação Comercial do Estado do Pará.

o) *Malva da praia*.

Expositor: Associação Comercial do Estado do Pará.

p) *Sacatrapo*.

Expositor: Associação Comercial do Estado do Pará.

q) *Carrapicho grande*.

Expositor: Associação Comercial do Estado do Pará.

r) *Carrapicho (Juta baiana)*

Fibras de carrapicho; aniagem para sacos de cacau e fardos de fumo; sacos para cacau; café e mamona.

Expositor: Governo do Estado da Baía.

s) *Malva algodão-rana*.

Expositor: Associação Comercial do Estado do Pará.

t) *Malva meladinha*.

Expositor: Associação Comercial do Estado do Pará.

u) *Ubussú*.

Expositor: Associação Comercial do Estado do Pará.

v) *Algodão seda*.

Expositor: Governo do Estado da Baía. Secretaria da Agricultura. Baía.

x) *Malva-listro*.

Expositor: Estação Experimental de Sete Lagoas. Ministério da Agricultura. Estado de Minas Gerais.

y) *Envira branca*.

Expositor: Secção de Plantas Texteis. Ministério da Agricultura. Belem, Estado do Pará.

z) *Uacimá*. Hastes em bruto; hastes mostrando a fibra aderente destacada; fibra; fio; barbante; tela de aniagem e sacos.

Expositores: Secção de Plantas Texteis. Ministério da Agricultura. Belem. Fábrica Perseverança. Martins Jorge & Cia., Belem, Estado do Pará.

w) *Papoula de São Francisco*.

Expositor: Secção de Plantas Texteis. Ministério da Agricultura. Rio de Janeiro.

19. *MILHO*.

a) Sementes de milho das variedades "Cristal", "Catete" e "Assis Brasil".

b) Sub-produtos. Amido especial, suspensão e finíssimo; cola n. 64-B; óleo de milho; gum n. 52-B, gum n. 53-A; gum n. 64-A; refinazil; colamil; faramil; glucose cristal 44 (cor de caramelo); penetroze; sabomil; biscomil; brilhantina; dextrina; dextrina amarela; podemil; flodemil; condomil; testomil; óleo de milho cristal; açúcar de milho n. 70; papemil; glucose standard 41; dextrina branca e glucomalt "Karo".

Expositor: Refinações Milho Brasil S/A., Estado de São Paulo.

20. ARROZ.

Sementes em casca e descascados, dos tipos "Japonês", "Chatão", "Carolina", "Aguilha" e "Matão"; farelo de arroz.

Expositores: M. F. Gomes & Cia., D. P. Leal & Cia., Cruz Ferreira & Cia., Pires Ferreira & Cia., Belem, Estado do Pará.

Governo do Estado de São Paulo.

Instituto do Arroz, Porto Alegre, Estado do Rio Grande do Sul.

21. SOJA. Variedades "Akserben", "Artafi", "Edna", "Hermann" e "Rasier" cultivadas no Brasil.

Expositor: Campo de Sementes de São Simão. Ministério da Agricultura. Estado de São Paulo.

22. CASTANHAS DO PARÁ.

a) Ouricós de castanha torneados; castanhas com cascas; castanhas descascadas; castanhas graudas e médias; castanhas cobertas com açúcar; castanhas cobertas com chocolate; castanhas com casca tipo "Royal".

Expositores: Associação Comercial do Estado do Amazonas.

Associação Comercial do Estado do Pará.

Usina Brasil Ltda., Fábrica Palmeira, Fábrica São Vicente, Benchimol & Irmãos, Belem, Estado do Pará.

b) Bonbons, chocolates, doces confeccionados com castanhas do Pará nos Estados Unidos.

Expositor: Brazilian Nut Advertising Fund, Estados Unidos da América do Norte.

23. PLANTAS MEDICINAIS.

Muirapuama, salsaparrilha, ipeca verdadeira, puxurí, cumarú, casca preciosa, casca de pau cravo, quassia, pedra ume Kaá, patchulí.

Expositores: Associação Comercial do Estado do Pará, Cesar Santos & Cia., Salusto Barros, Santinho Oliveira, Santino Lima, Belem, Estado do Pará.

24. CASTANHA DE CAJÚ.

Castanhas com casca e descascadas.

Expositores: Associação Comercial do Estado do Pará.
Governo do Estado da Baía.

25. FRUTOS DE CERA.

Expositor: Escola Técnica Rivadavia Correia, Distrito Federal.

26. MANDIOCA.

Raiz; raspas; farinha; mistura de farinha de trigo e farinha de mandioca; amido; dextrina; tapioca; farinha dágua; manio-pão; maniotina; álcool de mandioca; óleo de fusel; farinha seca de primeira e de segunda; farinha dágua branca e amarela.

Expositores: Serviço de Fiscalização do Comércio de Farinhas.
Ministério da Agricultura..
Mesquita Quartin, Distrito Federal.
Associação Comercial do Estado do Pará, Alves Irmão & Cia., Pires Guerreiro & Cia., Belem, Estado do Pará.
Governo do Estado da Baía
Lorenz & Cia., Eberhardt & Secfeldt, Woigt & Secfeldt, Arthur Wippel, Carlos Renaux S/A., R. Baumer & Cia., Santa Catarina.
Iguassú Ltda., Araras, Estado de São Paulo.
Bubo & Cia., Porto Alegre, Rio Grande do Sul.

27. GUARANÁ. Sementes, sementes torradas, pó, pães, bastões, guaraná granulado; licor indígena; xarope indígena; extrato fluido Aubert; guaraná efervescente; licor Aubert; licor guaraná Verne; guaraná Tuchana; guaraná Simões; guaraná Sorbils e guaraná Soberano.

Expositores: Associação Comercial do Amazonas.
Associação Comercial do Pará.
J. A. da Silva Vieira, Eugenio Aubert, A. R. Andrade, Manaus, Estado do Amazonas.
Carvalho Leite & Cia., Oliveira Simões & Cia..
E. Rodrigues & Cia., Belem, Estado do Pará.

28. CACAU.

- a) Frutos, sementes, pó, chocolate, manteiga, caramelos.
- b) Mostruário de chocolate de cacau: Tabletes "Falchi", "Etiópia", "Ouro Verde", "Regal", "Rega bebé", "Trípoli", "Baía", "Trior", "Excelsior", "Farroupilha", "Rumba", "Regal n. 4", "Bilac n. 4", "Antônio Prado", "Brasil", "Americano", "Fruna", "Horizonte" e "Santos Dumont".

Cigarros feitos com chocolate; chocolate Dessert; Coração, Glacial, Vencedor, Marujo, Alfa, Delta, Paulistano e Cremona.

Expositores: Instituto do Cacau da Baía

Gardano & Cia. Ltda., Casa Falchi, São Paulo.
Buzi & Cia., Indústrias Lacta S/A., Distrito Federal.

Jorge Corrêa & Cia. e Gonçalves Pereira & Cia., Belém, Estado do Pará.

Rockwood Co., Brooklyn, New York.

29. NOZ DE KOLA.

Expositor: Bolsa de Mercadorias da Baía.

30. CANA DE AÇUCAR.

- a) Variedades de cana: P.O.J. 36, 213, 228, 279, 2.729, 2.883, 2.878, 2.714; V.CO. 281; Co. 290.

Expositor: Escola Agrícola de Piracicaba, São Paulo.

- b) Açucar refinado e cristalizado.

Expositor: Secretaria da Agricultura do Estado de São Paulo.

31. LCUÇAS E CRISTAIS.

- a) Serviço para chá e café "Regence", composto de 6 peças: caldeirão; caçarola; frigideira; faqueiro "Regence" com 155 peças, com estojo de embuia meio jacobino, com mesa; faqueiro com 142 peças "Croisé" com estojo de embuia, tipo inglês simples.

Expositor: Metalúrgica Fracalança, Estado de São Paulo.

- b) Bandejas grandes de metal, cinzeiros de vidro, vasos de cristal, copos decorados para "cocktail", globos de vidros, "shaker" de vidro para "cocktail" com tampa de metal.

Expositor: Nadir Figueiredo, Estado de São Paulo.

- c) Serviços completos de cristal para mesa.

Expositor: Fratelli Vita, Estado da Baía.

32. CATRACA "HÉLIOS".

Expositor: Renato Gomes Machado, Distrito Federal.

33. CIFÓS. De Taquari e Titica.

Expositor: Associação Comercial de Belém, Estado do Pará.

34. SELOS POSTAIS.

- a) Coleção completa de selos postais emitidos pelo Governo do Brasil;

- b) selos brasileiros comemorativos da Feira Mundial de New York (1939);

c) selos brasileiros comemorativos da Feira Mundial de New York (1940).

Expositores: Departamento dos Correios e Telégrafos. Ministério da Viação e Obras Públicas. Hugo Fracaroli, Distrito Federal.

35. DIORAMA DA CIDADE DO RIO DE JANEIRO.

Expositor: Alfredo Jacobsen, Hans Hobauer, Distrito Federal.

36. Aves. Mutum pinima, vulgar e cavalo; jacú; cujubim; jacamin de costa verde; curicaca; guará; colhereira; passarão; cegonha; tuiuiu; maguarí; garça real, pequenas e morena; taquirí; arapapás; marreca cabocla e ananhís; marrecão; tucano de peito branco e tucano de peito amarelo.

Expositor: Museu Paraense Emilio Goeldi. Belem, Estado do Pará.

RELAÇÃO DOS MOSTRUÁRIOS NOVOS EXIBIDOS NO PAVILHÃO DO BRASIL, NO PERÍODO DE 1940

N. 1 — MOSTRUÁRIO DE MATE

Remetido pelo Instituto Nacional do Mate.

N. 2 — MOSTRUÁRIO DE CAFÉ

- a) 15 sacas remetidas pelo Departamento Nacional do Café;
- b) 14 amostras remetidas pelo Estado de Pernambuco.

N. 3 — MOSTRUÁRIO DE PEDRAS PRECIOSAS

Constante do seguinte:

- 7 águas marinhas, com 75 c.;
- 11 águas marinhas, com 123 c.;
- 175 águas marinhas com 180 c.;
- 27 turmalinas verdes, com 64,25 c.;
- 10 turmalinas róseas, com 29,50 c.;
- 8 ametistas, com 53,15 c.;
- 5 ametistas, com 99,50 c.;
- 24 topázios comuns, com 299 c.;
- 6 topázios imperiais, com 42 c.;
- 57 topázios cor de ouro, com 65,50 c.;
- 5 berilos, com 18,25 c.;
- 5 crisoberilos, com 10,50 c.;
- 4 citrinitas, com 279 c.

N. 4 — MOSTRUÁRIO DE RENDAS

Remetido pelo Estado do Ceará:

- 20 metros de renda (média);
- 20 metros de renda (estreita);
- 1 toalha de labirinto;
- 2 lenços;
- 1 coleção de rendas;
- 1 guarnição de rendas.

N. 5 — MOSTRUÁRIO DE LIVROS

Coleção organizada pela Divisão de Divulgação do Departamento de Imprensa e Propaganda.

N. 5 — MOSTRUÁRIO DE CASTANHAS

Remetido pela Associação Comercial do Estado do Amazonas e constante do seguinte:

- 4 latas de castanhas descascadas;
- 7 hectólitros de castanhas graúdas.

N. 6 — MOSTRUÁRIO DE CACAU

Remetido pela Associação Comercial do Estado do Amazonas e constante do seguinte:

- 15 quilos de cacau.

N. 7 — MOSTRUÁRIO DE MILHO

Remetido pelo Estado de São Paulo — Refinações Milho Brasil S/A. e constante do seguinte:

Colamil, papelmil, sabomil, biscomil, candymil, faramil, flor demil, pãomil, textomil, refinazil, penetrose, glucose, maizena Duryea, cerealina e glumalt.

N. 8 — MOSTRUÁRIO DE MANDIOCA

a) remetido pela fábrica Renaux e constante do seguinte:

3 sacos pesando 5 quilos cada um e contendo Dextrina de mandioca Renaux.

b) remetido pelo Serviço de Fiscalização do Comércio de Farinhas e constante do seguinte:

- 5 quilos de raspas de mandioca;
- 5 quilos de farinha de mandioca;
- 5 quilos de tapioca;
- 5 quilos de "forage";
- 5 quilos de "manio meal 1st. grade (sifted)";
- 5 quilos de "manio meal 2nd grade";
- 5 quilos de polvilho.

N. 9 — MOSTRUÁRIO DE CONSERVAS E COMPOTAS

- a) conservas de "petit-pois", da firma Pereira Almeida & Cia. — Rio de Janeiro;
- b) conservas de palmito, da empresa Agrícola Palmital, do Estado de Santa Catarina;
- c) compotas de bacuri e cupuassú, do Estado do Pará;
Pastas de bacuri e cupuassú, do Estado do Pará;
- d) compotas e pastas de frutas da fábrica Pesqueira, no Estado de Pernambuco.

N. 10 — MOSTRUÁRIO DE GUARANÁ

720 garrafas de Guaraná, da Cia. Antártica de São Paulo.

N. 11 — MOSTRUÁRIO DE CERVEJA

720 garrafas de cerveja, da Cia. Antártica de São Paulo.

N. 12 — MOSTRUÁRIO DE ÁGUAS MINERAIS

12 garrafas de Água Mineral Rádic, do Estado de São Paulo.

N. 13 — MOSTRUÁRIO DE ÁGUA TÔNICA

720 garrafas de Água Tônica, da Cia. Antártica de São Paulo.

N. 14 — MOSTRUÁRIO DE AGUARDENTE

480 garrafas de Aguardente Grauna, da fábrica Parente Rodrigues & Cia.

N. 15 — MOSTRUÁRIO DE FUMO

a) Cigarros, da Cia. Souza Sruz :

"Tour la Noblesse";
"Columbia";
"Continental";
"Hollywood";
"Astoria";
"Clipper";
"Odalisca";
"Liberty" (ovais).

b) charutos das fábricas Suerdieck e Dannemann, do Estado da Baía, e Poock, do Estado do Rio Grande do Sul.

N. 16 — MOSTRUÁRIO DE BORRACHA

Remetido pela Associação Comercial do Estado do Amazonas e constante do seguinte:

1 bloco de balata;
1 bloco de balata Ucuquiraná;

1 pele de borracha fina;
1 lata de Latex;
9 pranchas de borracha lavada (crêpe);
5 pranchas de borracha lavada (de Peres Sabbá & Cia);
1 bloco de balata lavada;
1 lâmina de balata lavada;
2 peles de borracha fina, tipo "Ilhas";
2 peles de borracha fina, tipo "Caviana";
3 frascos com Latex de seringueira conservada Brasiltex.

N. 17 — MOSTRUÁRIO DE MADEIRAS

- a) remetido pelo Serviço Florestal do Ministério de Agricultura:
120 amostras de madeira em forma de livro;
- b) remetido pelo Estado de Pernambuco:
3 amostras de Pau de Jangada;
- c) remetido pela Associação Comercial do Estado do Amazonas:
10 pranchas de madeiras diversas, tais como:
cedro;
itaúba amarela;
andiroba;
louro amarelo;
jacareúba;
muirapiranga;
pau mulato;
jacareúba;
louro;
maúba;
toros de aguano;
cabos de ferramentas feitos de madeiras paraenses, tais como:
1 para terçados de madeira de mandioqueira;
2 para terçados de madeira de mangocalo;
4 para terçados de madeira de macacauba;
4 para formões de madeira de piquiã;
7 para pincéis de madeira de picolé.

N. 18 — MOSTRUÁRIO DE FIBRAS

- a) remetido pelo Estado de Pernambuco:
9 chicotes de fibras de caroá;
1 pacote de fio de caroá;
1 saco de fibra de caroá;
- b) remetido pelo Estado da Bahia:
6 pacotes de fibra de carrapicho;
12 metros de fibra de carrapicho;

12 metros de tela para saco de tabaco;
5 sacos de tela para café;
5 sacos de fibra para cacaú;
5 sacos de tela para mamona.

- c) remetido pela fábrica Freitas Soares & Cia.:
cordas de fibra de caroá;
cordas e cabos de sisal, cairo e manilha;
linhas para pesca.
- d) remetido pela Associação Comercial do Estado do Amazonas:
juta indiaña;
uacima;
urena lobata;
malváceas;
- e) remetido pela Secção de Plantas Texteis do Ministério da Agricultura:
fibras e hastes de papoula São Francisco (*Hibiscus Camabinus*).

N. 19 — MOSTRUÁRIO DE PAPEL DE CAROÁ

Remetido pela fábrica Pirai — Rio de Janeiro.
6 resmas de papel para avião;
6 resmas de papel para copiador.

N. 20 — MOSTRUÁRIO DE TECIDOS

Remetido pelo Estado de Pernambuco — Fábrica J. Pessoa de Queiroz & Cia.:
amostras de tecidos de algodão e caroá.

N. 21 — MOSTRUÁRIO DE ÓLEOS

- a) remetido pelo Estado do Ceará:
5 litros de óleo de andiroba;
5 litros de óleo de oiticica;
5 litros de óleo de catolé;
5 litros de óleo de mutambá;
5 litros de óleo de gergelin;
5 litros de óleo de piquí;
2 amostras de batiputá.
- b) remetidos pela Associação Comercial do Estado do Amazonas:
1 lata de óleo de andiroba;
1 lata de óleo de copaiba;
óleo de assaí filtrado;
óleo de curuá filtrado;

óleo de castanha do Pará filtrado;
óleo de arara;
óleo de copaíba solúvel e insolúvel;
óleo de jupatí;
óleo de mirití;
óleo de patauá;
óleo de pracachí;
óleo de babaçú.

N. 22 — MOSTRUÁRIO DE SEEOS VEGETAIS

Remetido pela Associação Comercial do Estado do Amazonas:
sebo de baratinha;
sebo de jabotí;
sebo de murumurú;
sebo de ucuuba;
sebo de piquiá.

N. 23 — MOSTRUÁRIO DE SEMENTES OLEAGINOSAS

Remetido pela Associação Comercial do Estado do Amazonas:
Andiroba — fruto;
Babassú — fruto;
Murumurú — amêndoas;
Jabotí — fruto;
Pracachí — fruto;
Ucuuba — fruto;
Tucuman — fruto;
Tucuman — amêndoas.

N. 24 — MOSTRUÁRIO DE SOJA

Remetido pelo Campo de Sementes São Simão, de São Paulo:
2 quilos de soja — Aksarben;
2 quilos de soja — Artofi;
2 quilos de soja — Edna;
2 quilos de soja — Herman;
2 quilos de soja — Hoosier.

N. 25 — MOSTRUÁRIO DE ESSÉNCIAS

Remetido pela Associação Comercial do Estado do Amazonas:
Cumarú — favas cristalizadas;
Essência de pau rosa;
Madeira de pau rosa pulverizada;
Baunilha.

N. 26 — MOSTRUÁRIO DE BREU E RESINA

Remetido pela Associação Comercial do Estado do Amazonas:

- 5 quilos de jutaicica, variedade amarela;
 - 5 quilos de jutaicica, variedade branca;
 - 5 quilos de resina de sorveira (fundidá).
-

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LETREIROS COLOCADOS NAS PAREDES EXTERNAS DO PAVILHÃO

Brazil is the only producer and exporter of Oiticica oil.
 Brazil is the only producer and exporter of Babassú oil.
 Brazil is the greatest producer and exporter of Coffee.
 Brazil is the only producer and exporter of Carnaúba wax.
 Brazil is the only producer and exporter of Mocó cotton.
 Brazil is the largest producer and exporter of Matte.
 Brazil possesses the greatest reserves of Iron ore in the World.
 Brazil is the greatest producer and exporter of wild Rubber.
 Brazil is the only producer of black diamond called "Carbonate".
 Brazil is the largest producer and exporter of Brazil-Nuts.
 Brazil is the largest producer of Aquamarines and colored stones.
 Brazil is the greatest producer of alluvial Gold.

LEGENDAS EXISTENTES NOS MOSTRUÁRIOS DO PAVILHÃO DO BRASIL DURANTE O ANO DE 1940

CAFÉ

Coffee

Brazil is the greatest producer of coffee in the world.

After Brazil, in order of their production, come the following: COLOMBIA, DUTCH INDIES, GUATEMALA, VENEZUELA AND MEXICO.

The United States is the largest consumer of Brazilian coffee.

In 1938 Brazil cultivated coffee tree covering an area comprising 3,402,000 hectares (One hectare is equal to 2.471 acres).

In 1939 Brazil exported a total of 16,860,000 bags of coffee of which 9,200,000 bags came to the United States.

The imports of coffee in the United States in 1939 amounted to a total of 15,520,000 bags and therefore, Brazil supplied 60,7% of all the coffee consumed by the United States in that year.

ALGODÃO

Cotton

As a cotton growing country Brazil holds the first place in South America and the sixth in the whole world.

STATISTIC

<i>Production</i>	<i>Export</i>
1925-1929 — 226 Million Lbs.	1925-1929 — 53 Million Lbs.
1930-1934 — 322 Million Lbs.	1930-1934 — 85 Million Lbs.
1935-1938 — .899 Million Lbs.	1935-1938 — 378 Million Lbs.

Brazil has three distinct types of climate, namely e an equatorial, a sub-

Brazil has three distincttypes of climate, namely em equatorial, a sub-tropical climate and a temperate climate.

Cotton mainly is grown in the first and third zones, the equatorial and temperate zones. The first includes the states of Pará, Maranhão, Piauí, Ceará, Rio Grande do Norte, Paraíba, Pernambuco, Alagoas, Sergipe, Baía, and Espírito Santo. The second zone embraces Minas Gerais, São Paulo, Rio de Janeiro e Paraná.

Both annual and perennial (tree) cottons are grown in the Northern section where as only annual cotton is planted in the South with exception of Baía. The crops are planted and harvested at entirely different times of year; when it is summer in the North the South is having its winter.

During the year 1939, over 323,539 tons of Brazilian cotton were shipped to the United States of America, Canadá, Germany, Austria, Bulgaria, Denmark, Spain, Finland, Estonia, France, Great Britain, Sweden, Netherlands, Italy, Yugoslavia, Letonia, Portugal, Poland, Romania, China, Hongkong, India, Manchukuo, Syria, Argentina, Bolivia, and Colombia.

COTTON IN THE STATE OF SÃO PAULO

SÃO PAULO is one of the most important states of Brazil, its exports and imports approximating half of the total for the whole of Brazil.

Cotton planting in the State of São Paulo is generally undertaken during the months of September, October and November.

The São Paulo government is undertaking an exceedingly valuable work in regard to seed farms and experimental stations, and with this object the whole State has been divided into eight zones: 1. Campinas, 2. Itapetininga, 3. Avaré, 4. Presidente Prudente, 5. Baurú, 6. Araraquara, 7. Jaboticabal and 8. Ribeirão Preto. Each zone is a gain sub-divided into sub-zones and each sub-zone has an experimental station and seed farms where experimental work as to varieties most suitable to the soils and climate are being conducted.

São Paulo has been the chief center of cotton spinning industry in Brazil since it was first established in the country.

CACAU

Cocoa

Diversified farms are introduced in the cocoa region for higher and safer standards special road and rail systems are also under construction.

In 1939 Brazil exported 132,155 tons of cocoa beans.

Cocoa is the third export product of Brazil.

ÁLCOOL

Sugar Cane

In order to profit by the excess of sugar-cane production Brazilian Government has created the motor-alcohol policy to stimulate the production of anhydrous alcohol which is mixed with gasoline.

In 1937 and 1938 Brazil produced 43,244,835 litre of hydrated alcohol and 20,616,770 of anhydrous alcohol.

REFINERY AT RECIFE

Pernambuco

Brazil holds 8th. place in the production of sugar in the world.

The sugar cane industry in Brazil is one of the oldest.

The Department of Agriculture — with the purpose in view of bettering the quality of the production of sugar cane of which has given the most satisfactory results.

The sugar production in 1939-1940 was, 2,192,289 metric tons.

In 1939 Brazil exported 49,478 of sugar.

Production of Alcohol

1937-1938	63,861,605 litres
1936-1937	57,382,148 litres
1930-1931	33,291,642 litres

MATE

THE BRAZILIAN TEA

"Mate, the tea of Brazil and Paraguay, used in the most of the States of South America, should not be forgotten.

It is a valuable beverage upon the tired traveller it has a very refreshing effect".

Theodore Roosevelt".

In 1939 Brazil exported 60,157 tons of Mate.

Mate exports, in tons., in 1938.

29,800.....	for Argentine
27,298.....	for Uruguay
5,734.....	for Chile
205.....	for Germany
158.....	for other countries

GUARANÁ

(*Paullinia Cupana J. B. K.*) (Sapindaceae)

One of the most precious products of Amazon because of its great demand.

The short sticks, made of macerated seeds are the commercial form.

Guaraná is a refrigerant, tonic, heart stimulant and effective against general weakness due to advanced age.

It contains but a single alkaloid: CAFFEINE (4,8%).

At present the exportation of Guaraná is conducted by the market of Pará.

TABACO

TOBACCO OF BRASIL

Tobacco grows abundantly in the states of Baía, Rio Grande do Sul and Minas. Since 1920 Brazil an Tobacco Production has increased about 63 million pounds.

In 1939 Brazil exported 35,346 tons of Tobacco.

BORRACHA

Rubber

Legenda do mostruário de Borracha — Mezzanino.

The Amazonic river basin is the habitat of the principal rubber producing plant, known the world over not only for their great yield of latex but for the superior quality of their latex.

True rubber is obtained from the belonging of the family Euphor-abiliaceae, of the Hevea branch, and scientifically classified, as *Hevea Brasiliensis* Muell. Arg.

A full grow rubber tree (over 15 years old) yields an average of 8 kilograms of latex per year, some of the trees attaining a maximun yield of ninety kilograms.

At present there are 3 million rubber trees under healthy cultivation in the Amazonic Region, of which 1 million 9 years old trees are to be found in Fordlandia and 2 million 5 years old trees in Belterra. Within another 2 years, when these plantation cultivated rubber trees start to produce latex, they will yield approximately 15.000 tons of rubber yearly. Should the production of Asia and Oceania cease, the Amazon region can produce enough rubber to supply the demands of the United States of America.

In 1939 Brazil exported 11,861 tons of rubber.

In Brazil there are about 300 million rubber trees.

If only half of the trees were to be tapped, at there kilograms of fine rubber could be obtained from each tree.

This would amount to a total yearly production of 450 thousand tons of rubber.

BALATA

Is the coagulated latex of the *Mimissope bidentada* D.C. of the family Sapotaceas.

It is used in the manufacture of driving belts, rugs, and submarines cables, being a non-conductor, it is used therefore as a substitute for Gutta-percha.

CERA

CARNAÚBA WAX

Carnaúba "the tree of life" grows in the northeast of Brazil. From the trunk to the leaves it serves many purposes.

The was is the most important product.

Carnaúba wax is used for polishes, lubrication oils, gramaphone records, insulating material, soap, preparation of hides, carbon paper, candles, matches and explosives.

LICURY WAX

Cocos Schizophylla Mart.

Extracted from — Palm tree which grows widely in Brazil, particularly in the state of Baía. This wax is being successfully used to replace Carnauba

wax and its industrial exploitaiton is flourishing in the interior of the State of Baía.

UCUHUBA WAX

Extracted from the seeds of the "Variola Suinamensis" usually found on the Amazonic Region. Used in the manufacture of candles, soap and for medical purposes.

MANDIOCA

MANIOWA

Manioca, or Cassava, the rubber from which tapioca and manioca flour are obtained by pulping, washing and drying, grows well in very State of Brazil.

The flour, or farina, is used in bread and as a thickening for stews, and is an integral part of the nutritive foods used by the rural inhabitants of Brazil.

The root contains a large quantity of starch, fat, dextrine and glucose. Manioc is excellent raw material for the manufacture of motor alcohol.

Dextrine, prepared with manioc starch, is the most suitable for the manufacture of stamps and envelope adhesives because it never stains the paper. If all the land suitable for the growing of manioc were under cultivation the output of Brazil would reach a total of 2 billion tons of roots per year.

Brazil is the greater producer of manioc in the world.

FIBRAS

UACIMA FIBERS

UACIMA or UAICIMA is a generic name commonly applied in Brazil to the admixture of fibres extracted from several vegetable species.

Among the plants, there outstands the Malva Roxa — Urena Lobata L., and the Malva Veludo — Pavonia Malacophyla — both of the family Malvaceae.

PIASSAVA

(*Attalea Funifera*, Mart.)

The fiber of the piassava palm is generally used in the manufacture of brooms, doors mats, brushes, and scrubbers. It is also used for marine cor-dages as it advantageously withstands the action of salt water.

The fibers are classified in two types namely "Primeira" (first) when long, strong and flexible and obtained from full grown leafstalks, and "Segunda" (second) when short, slim and of an inferior grade, each "Piassabeira" can yield 8 to 10 kilos of fiber.

JUTA PAULISTA

Juta paulista is a plant belonging to the family Malvaceae whose scientific classification is: *HIBISCUS KITAIBELIFOLIUS*.

The Juta Paulista is being cultivated at São Paulo and affords two prunings per year during five consecutive years.

It is being advantageously employed in baggings. The bags of the export type are reported good and meet a good demand in the Brazilian markets.

CAROA FIBER

(*Neoglaziovia variegata*)

Among the fibrous plants native to Brazil, Caroá has outstanding place for its abundance, economic value and ability to grow in the land of Northern Brazil. Caroás trees are as strong as jute.

PAPER MADE WITH CAROA FIBER

Excellent airmail paper can be made from Caroá fiber.

Experiments conducted by the Bureau of Standards of Department of Commerce in Washington D. C. proved that the material furnished by Caroá fiber lends itself very satisfactorily to the manufacture of paper.

CORN

The Soil of Brazil is remarkably suited for the cultivation of corn. Brazil produces approximately 6,000,000 tons of corn per year, and is the third largest producer of this commodity.

More than 3,706,500 acres of land are utilized in the culture of corn.

The industry of corn products is in full progress in the State of São Paulo.

In 1939 Brazil exported 72,149 tons of corn.

RICE

Rice is one of the important agricultural products of Brazil. The area under cultivation is about 2,400,000 acres and in the States of São Paulo, Rio Grande do Sul, Minas Gerais and Maranhão. Rice cultivation is done scientifically with the assistance of the Government. The average production

is about one million two hundred and fifty thousand tons of which about 4,3% is exported.

RESINAS

JATOBÁ RESIN

This resin exudates through the branches and the trunk of a tree known under the scientific classification of "Hymená Corbaril" growing profusely in the States of Ceará and Baía. It is mixed with other hard and darker resins for the manufacture of varnishes, this being necessary to its softness and extremely light color.

Melting Point	115° C.
Acidity	116° C.

SORVEIRA RESIN

"Comma Utilis" (Apocynaceae) a plant of the Amazonic Region. It yields on incision an abundant white latex turned into pitch for Boat Caulking purposes.

JUTAYCICA RESIN

(Jutahy resin) (American Copal) (Resine Animée du Brésil)

This resin exudates through the roots of the trees scientifically classified as "Hymanéa Courbalil" in the States of Amazonas and Pará.

It is used in the varnish industry, replacing some types of African Copal.

Melting Point	130° C.
Acidity	107° C.

PLANTAS MEDICINAIS

MEDICINAL PLANTS

The Flora of Brazil is rich in plants and medicinal herbs.

Practically all medicinal plants of Brazil are wild.

QUASSIA

(Quassia Amara L. F.)

The extract is an insect poison. The tonic is better but an excellent digestive.

PUCHURY SEEDS

(*Acrodiclidium puchury*)

Puchury beans are aromatic tonic and stimulating and are used in the treatment of intestinal diseases.

TONK BEANS

(*Coumarona odorata* Wild)

Beans with a delicious ananma used in the perfume industry.
The tincture is antispasmodic, regulator of the cardiac movement.

CASCA PRECIOSA

(*Amiba canellilla* H. B. K.)

Produces an aromatic oil. As an infusion it is digestive, antispasmodic and pectoral.

It is useful in anemia and intermittent fever.

IPECACUANHA

(*Uragoga Ipecacuanha*)

Ipecacuanha, also called popaya, is found in many States of Brazil, chiefly in Mato Grosso. The preparations from its roots are expectorants, tonic and vermifuges.

In strong doses it is a vomitory.

SALSA PARILLA

(*Andropogon squarrosus*, L. F.)

This strongly aromatic root is used to scent clothes and drive away insects.

The roots are also used in the making of scented brushes and rugs.

CLOVE BARK

(*Dicrypellium Carypyllatum* Nees)

Furnishes an oil used in perfumary manufacture.
It is a tonic and serves as gastro intestinal stimulant.

MUIRAPUAMA ROOT

(*Plychopetalum uncenatum* E. Anselmine)

Internally the extract has been used with good results for general debility.

Muirapuana root is used as a preventive of baldness.

SEMENTES OLEAGINOSAS

TUCUMAN SEEDS

(*Astrocaryum Tucuman*, Mart.)

The almonds furnish a white butter excellent in nutrition.

UCUHUBA SEEDS

(*Carapá rurinamensis* Aubl.)

The almonds contain 63,4% of thick very bitter yellowish oil excellent for manufacturing soap and for illumination.

CASHEW NUTS

(*Anacardium Occidentalis*)

The cashew tree bears a fruit with a kidney shaped nut which yield 60% of a caustic oil.

OURICURY KERNEL

(*Cocos Schizophyla* Mart.)

The seeds or kernels contain a colorless oil, and a wax somewhat similar to carnaúba wax.

In 1939 Brazil exported 33,777 tons of vegetable oil.

ÓLEOS VEGETAIS

VEGETABLE OILS

COTTON SEED OIL

The cotton seed oil industry in Brazil is the most important of all the vegetable industries. Cotton seed oil is used: Food, salad, making soap, lubrication, stearine, butter and illumination.

The oil extracted from the cotton seed "Mocó" or "Seridó" equal 22,82% and its kernels 34,20%. Brazil exports cotton seed oil to United States, Germany, France, Holland, England, Uruguay and Perú.

Cotton seed oil export figures for the year of 1938 reached 31,274.

ROSE WOOD OIL — (OYAPOCK)

ROSE WOOD OIL — (AMAZON)

INHAMUNHY OIL

BRAZIL NUTS OIL — (BERTHOLLETIA EXCELSA H. B. K.)

The almonds contain 67% of an odorless, tasteless, edible oil, excellent for making soap.

CAROA OIL

(*Attaléa Monosperma* Barb. R.)

The almonds produce 63% of an edible oil used in the making of margarine.

ARARA NUT OIL

(*Joanessia Heveoides*, Duke)

The almonds produce 47 to 56% of a non edible oil.

GERGELIN OIL

PIQUI OIL

BACABA OIL

COPAIBA OIL

JUPATHY OIL

RICINO OIL

OITICICA OIL

Brazil is the only country which produces and exports oiticica oil. The oiticica is an evergreen tree, vegetating in the arid zones of the Brazilian Northeast.

The kernel of oiticica contains about 65% oil similar in order to Tung oil.

Oiticica oil is excellent for the mixing of ship paints and industry of linoleum.

Production of oiticica seed in 1938: 25.373 tons.

CASTOR OIL (ÓLEO DE MAMONA)

The Castor oil plant is cultivated in all state of Brazil.

The principal product of the Castor plant is the oil which is extracted from its beans.

Formerly this oil, generally known as Ricino oil, was almost exclusively used as a medicine.

The development of aviation, however, created a wider field for its use. The low freezing point of Castor oil permits it to be used at very high altitudes with better results than those obtained from any other lubricant.

ASSAHY OIL

(*Euterpe oleoreceo* Mart.)

The almonds produce 8 to 10% of a dark green slightly bitter edible oil.

PARACACHY

(*Pentaclethra filamentosa*)

The dry kernels contain 51% of a light yellow oil edible after being properly purified are also suitable for lubrication and from the Amazonic Region to the United States and is used in the manufacture of COLGATE soap and tooth paste.

BRAZIL NUTS OIL

(*Bertholletia Excelsa* H. B. K.)

Contain 68% of clear oil edible when fresh, excellent for the manufacture of fine soap.

SOJA

Soya Bean

Brazil offers great possibilities for cultivation of Soya Beans.

The Department of Agriculture maintains experimental stations in the State of São Paulo.

Soya Beans have been exported to Germany, Argentine and to the Belgium-Luxemburg Union.

CARVÃO

COAL

The coal deposits of Brazil comprise large tracts of the Country's soil, starting on the shores of the Paraopeba river in Itapetininga, State of São

Paulo, these deposits extend through the States of Paraná and Santa Catarina down and into the State of Rio Grande do Sul, which contributes 80% of the total coal production of Brazil.

The principal mines now being operated are the following: S. Jerônimo, Butia and Jacaré, in the State of Rio Grande do Sul, and Crissiumá, Urussanga, Tubarão and Lauro Müller, in the State of Santa Catarina.

The Brazilian mines are yielding a total of approximately 800.000 tons of coal annually.

Drillings undertaken in the State of Piauí reveal the possibility that coal superior to the Westphalia type may be found there.

Present Brazilian Legislation compels railways and steamships companies of Brazil to add 20% of Brazilian coal to all of their consumption.

PRODUTOS ESTRATÉGICOS

SEVENTEEN STRATEGIC MATERIALS ARE INDISPENSABLE TO UNITED STATES SAFETY

Brazil can supply eleven of these strategic materials

CHROMIUM
MANGANESE
FIBER
NICKEL
SILK
QUARTZ CRISTAL
RUBBER
COCONUT SHELL
OPTICAL GLASS
MICA
TUNGSTEN

The United States are one of the biggest consumers of Chromium.

Outstanding among the uses of this metal being its alloys, principally chrome steel and the alloys that are being used for chrome plating which nowadays supplants nickel plating.

Chrome crystals furnish a great variety of green, yellow, orange and red pigments, in very firmly fixed colors being, for this reason, used in the composition of paints and enamels. Besides this, chrome crystals are used in tanneries and moreover chromite is utilised as refractory material by industrial furnaces.

Chrome crystals furnish pigments of several colours used in the composition of paints and enamels. They are used in tanneries. Chromite is used as refractory material.

MANGANESE

Manganese is one of the metals the world cannot do without.

Steel metallurgy requires a large quantity of Manganese. Russia, Brazil, India and Cuba are the possesers of the largest beds in the world.

NICKEL

Brazil will occupy in the near future an outstanding position in the world's production of Nickel.

At São José do Tocantins in the State of Goiaz, there are 2,200,000 tons of Nickel ore in the respective beds at the depth of 10 metrs.

TUNGSTEN

It is used for electric light filaments and for alloying steel.

FIBERS

Brazil produces the best known of fibers, capital, however, is needed for the industrials development of some types.

Here displayed are the piassava and caroá fibers, both of which are already being used with great success.

ROCK CRYSTALS

Brazil produces the World's best rock crystal or quartz.

RUBBER

Rubber can be considered the most outstanding strategic material outside of the mineral products. There are over 40.000 ways of using rubber. It is mainly used in the manufacture of tires and inner tubes, boats, heels, raincoats, toys, gloves, fountain pens, toilet articles, hose and flooring. Without rubber there would not be many of the sports activities which we know, and the use of electricity would not so highly developed.

The United States of America absorbs half of the world's total output of rubber.

SILK

Brazil offers definite advantage for silk worm breeding.

The silkworm finds in Brazil the most favorable conditions for its development, allowing its prolonged living free from the diseases which in Europe actually courtails their breeding.

The Inspector Geral de Sericultura located in Barbacena, in the State of Minas Gerais, is the Government agency in charge of the promotion of the silkworm breeding industry in Brazil.

MICA

Mica is principally used as insulating material by the electrical industries. It is also used as heat refractory agent and is extensively employed in the manufacturing of doors, windows etc.

COCONUT SHELL

From the Babassú nut shell an excellent coke is obtained about 91% of carbon. This coke anthracite burns without smoke yielding approximately 800 calories.

In war time it is very valuable in the manufacture of gas masks.

BRAZIL'S VAST FORESTS

Can supply the world with great many varieties of wood for all purposes. Pine forests spread across the State of Paraná, Santa Catarina, a part of Rio Grande do Sul. Paraná pine is cheap and easily worked, used for boxes, barrels, concrete forms, framing houses, sheathing, interior trim, cellulose, products, high grade Book and writing paper, artificial silk, plywood vegetables crates and baskets.

Among the thousand varieties of trees, imbuia, jacarandá and peroba ipê are best known as "luxury woods". They are known in the United States of America as Brazilian Wanut and rosewood. Massaranduba furnishes lumber of extraordinary strength used for ship decks, railroads ties and whenever hard and inexpensive lumber is required Madeira, white or soft wood, is available in Brazil, in unlimited quantities. The growing shortage of wood pulp and the increasing need for it in the United States of America and elsewhere make the forests of Brazil increasingly important commercially.

In 1938 each inhabitant of Brasil purchased \$1.50 worth of American products.

In 1938 each inhabitante of the United States purchased \$0.78 worth of brazilian products. Total exports of Brazil in 1938

Total exports of Brazil in 1938: \$295,558,050.

In 1938 the export of coffee was equal to 45% of the total amount of Brazil's exports to the United States amounted to \$101,447,004.

In 1933 the United States exports to Brazil amounted to \$71,509,372. The rates of exports by Brazil in 1937 markets is as follows:

Europe	48,20%
America	43,60%
Asia	5,50%
Africa	1,43%
Oceania	0,07%

URUQUIRANA — COQUIRANA OR INFERIOR BALATA

Is the coagulated latex of the Ecuadorean Balata. It furnishes a substitute balata, with 30 to 40% or Gutta-percha.

PRESENT SOCIAL POLICY OF BRAZIL PROTECTS THROUGH ITS LEGISLATION

- 1 Freedom of organizations recognized as representative of this professional Labor group.
 - 2 Minimum Wages.
 - 3 8 Hours maximum daily work and one day of weekly rest.
 - 4 Paid holidays.
 - 5 Workmen's Protection against unjustified dismissal.
 - 6 Protection and limitation of employment of Children under 13.
 - 7 Protection for workers maternity.
 - 8 Collective agreements.
 - 9 Special labor courts councils and committees.
 - 10 Insurance against disability old age and death.
 - 11 Compensation for accidents and occupational diseases.
 - 12 Agricultural workers wages.
-

BRAZIL

Is the greatest of all producers and exporters of Coffee.

BRAZIL

Is the greatest of all producers and exporters of Brazil nuts.

BRAZIL

Is the greatest of all producers and exporters of wild rubber (*Hevea Brasiliensis* — fine Pará).

BRAZIL

Is the only country which produces and exports Carnauba Wax.

BRAZIL

Is the only country which produces and exports Guaraná.

BRAZIL

Is the only country which produces the Black diamond called the Carbonate.

BRAZIL

Posses the greatest reserves of Iron ores in the world.

BRAZIL

Is the greatest producer of alluvial gold.

BRAZIL

Is the greatest producer of Aquamarines and colored stones.

COLORED EARTHS

Many colored earths are found at Ouro Preto, in the State of Minas Gerais, especially Sienna, Red Ochre, Chrome Yellow, Red Ochre, and other greens, browns, reds, mauves and blacks. The principal deposits are situated at Veloso, Serra da Brigada, Saramanho, Ojó and Botafogo, all in the Ouro Preto District. These mineral colors are also found at Serra de Antonio Pereira, Mata Mata, of Minas Gerais in the State of Baía Espírito Santo, in the State of Alagoas and less extensively through all parts of Brazil.

CAPÍTULO V

O FUTURO DAS RELAÇÕES DO BRASIL COM OS ESTADOS UNIDOS —
PRODUTOS BRASILEIROS DE FÁCIL COMÉRCIO

O FUTURO DAS RELAÇÕES DO BRASIL COM OS ESTADOS UNIDOS —
PRODUTOS BRASILEIROS DE FÁCIL COMÉRCIO

No Relatório correspondente ao ano de 1939, manifestei, no Capítulo V, minha opinião sobre o auspicioso futuro das relações políticas, culturais, comerciais e turísticas entre o Brasil e os Estados Unidos.

O desenvolvimento dessas relações não será instantâneo; processar-se-á gradativa, mas, seguramente. A criação, nos Estados Unidos, de numerosas organizações oficiais para o estudo dos países americanos e fomento de suas relações culturais e comerciais é a demonstração simultânea do desconhecimento, especialmente dos países latino-americanos, pelos Estados Unidos, e da sinceridade do desejo do aumento do intercâmbio cultural e comercial entre esses países.

Durante o último ano, acentuou-se, de modo notável, a corrente de funcionários, industriais, economistas, cientistas, políticos e particulares que se dedicaram ao estudo de vários aspectos do Brasil e de outros países latino-americanos, e é justo considerar isto, em parte, um resultado da Feira Mundial de Nova York.

Dia a dia se avoluma, nos Estados Unidos, o conjunto de informações autorizadas e merecedoras de crédito sobre o nosso país, informações que vão permitindo estudos mais detalhados de negócios para inversões de capitais em futuro próximo. Nada foi ou será feito por impulso ou com imprudência. Mas, quando a confiança nas possibilidades do Brasil se firmar e se generalizar, e nossa legislação for reajustada de forma a tornar viável a ampla aplicação de capitais estrangeiros no país, uma grande transformação se operará no Brasil. Então, além de grandiosos melhoramentos públicos e instalações, dar-se-á o aparelhamento das grandes e

pequenas indústrias, da lavoura, e, especialmente, o melhor aproveitamento das nossas imensas riquezas minerais.

O exame dos produtos naturais ou industrializados, que poderão concorrer para o desenvolvimento do intercâmbio comercial do Brasil com os Estados Unidos, é aqui feito sem cuidar de outros produtos que possam interessar ao nosso intercâmbio com os demais países, especialmente sul-americanos.

Continuo a pensar que a exportação de produtos manufaturados não poderá aumentar de modo fundamental. O aparelhamento industrial dos Estados Unidos é tal, e apresentará desenvolvimento tão excedente de suas necessidades normais quando concluído o programa de defesa, que poucas possibilidades haverá para importação de produtos de uma indústria incipiente como é ainda, a brasileira, especialmente em confronto com a norte-americana.

Artigos de curiosidades, adornos e objetos de uso feminino, conservas de frutas tropicais, alguns vinhos, cobertores de lã, tapetes de lã, se os preços não forem tão altos como os atuais, alguns queijos, charutos de alta classe, aparelhos de cerâmica, para mesa, a preços baixos, aparelhos de cristal fino, couros e peles secas e salgadas, peles silvestres, tartarugas, carnes em conserva e alguns outros produtos e subprodutos animais, além de artigos diversos de pequenas indústrias em volume restrito, poderão figurar na lista de exportação. E mesmo para isto, necessário será que se desenvolva a fabricação, de forma a assegurar fornecimentos de certo vulto, sem o que nada será viável para o comércio americano.

Como prova da atual insuficiência da produção brasileira, poderei citar alguns casos evidenciados pela excepcional propaganda decorrente do Pavilhão do Brasil em Nova York. Assim, a "Usina S. Maria", que industrializa o coco da Baía, apresentou, na Feira de Nova York, completo mostruário. O êxito foi grande e houve vivo interesse para negócios. O Sr. Alberto Tourinho, diretor da empresa, em entrevista concedida ao "Estado da Baía", de 7 de novembro de 1940, declarou:

“...Naquele certame (Feira de Amostras da Baía) o êxito da “Usina S. Maria” foi admirável. Entretanto não se comparou com o que obteve no Feira Mundial de Nova York, pois diversos pedidos de fibra, de leite e farinha de coco me foram dirigidos. Não aceitei nenhum deles porque representavam quantidades astronômicas em relação ao que eu produzia”...

Os cristais da firma “Fratelli Vita”, da Baía, agradaram imenso. Interessados escreveram à firma. Nada, porém, foi possível fazer, por falta de produção.

A firma “Abraham & Straus Inc.”, em Brooklyn, pretendeu adquirir à “Cia. União Fabril”, grandes quantidades de cobertores de lã, iguais às amostras que examinou no Pavilhão do Brasil. Nenhuma solução obteve.

A firma “David F. Knoblock”, importador, em grande escala, de aparelhos de jantar interessou-se vivamente pela importação do Brasil. Procurou-me o interessado e solicitei ao prestimoso Dr. Roberto Simonsen, Presidente da Federação das Indústrias Paulistas, reunir todos os elementos úteis. Ouvidos os produtores, uns julgaram não estar o Brasil em condições de fornecer o material pedido, constante de similares dos produtos do Japão e da Checoeslováquia. Uma grande fábrica forneceu preços e amostras, mas nenhum negócio foi possível realizar.

A grande firma “Simmonds & Grey”, de Nova York, escreveu-me desejando importar, mensalmente, mil toneladas de amido de mandioca, com possibilidades de grande aumento. Procurei colocar a ordem em São Paulo e nada consegui. Sugerí ao interessado entrar em entendimento com o Interventor Amaral Peixoto, que está sinceramente desejoso de fundar a indústria do amido de mandioca no Estado do Rio, e é possível que, de futuro, se inicie a exportação deste produto que poderá montar a dezenas de milhares de contos de réis.

A firma “Binghman”, de Nova York, estava interessada na importação mensal de milhares de toneladas de fibras industrializadas, sem nada obter.

A firma “José de Vasconcelos”, de Pernambuco, pode atestar o interesse despertado pelos mostruários de caroá exibidos em



Nova York. Mas, tambem, quanto a esta fibra, preparada para tecelagem, não é possivel ainda aceitar pedidos para exportação.

A grande organização "Macy", de Nova York, deu-me a conhecer a carta que dirigiu à firma "Armando Peterlongo", do Rio Grande do Sul, fabricantes de "Champagne Peterlongo". A carta começava pelas seguintes palavras: "...Recentemente, na Feira Mundial de Nova York, provamos vosso Champagne seco Armando Peterlongo, que achamos muito satisfatório"..., passando a seguir, a dar detalhes indispensaveis à importação. Não consta porem, o inicio da exportação.

— Se, nas indústrias, a exportação para os Estados Unidos, e não para outros países americanos, se afigura de desenvolvimento limitado, panorama diverso é o que oferece o campo de alguns produtos alimentares, numerosas matérias primas agrícolas e a grande riqueza mineral do Brasil.

— O café, especialmente se os preços mais razoaveis atuais se mantiverem, constituirá, por muito tempo ainda, a mais alta coluna de nossa exportação. Precisamos fazer todo o possível para aumentar a produção de cafés finos, afim de assegurar e ampliar nossa exportação.

— O cacau tambem tem mercado seguro para a média de 80.000 toneladas, susceptivel de ampliação, especialmente se melhorados os processos de colheita e fermentação. Ainda aqui a deficiência de técnica se faz sentir.

— O cacau tambem tem mercado seguro para a média de recursos, poderá fornecer apreciavel cifra na exportação, o mesmo ocorrendo com o chá, que constituiu uma surpresa para o público norte-americano. Este público faz imenso consumo de bebidas refrigerantes e tónicas, e, assim, o mate gelado e o guaraná poderão encontrar grande mercado, para o que, quanto ao guaraná, será necessário aumentar a escassa produção hoje limitada ao município de Maués, no Amazonas. Além disto, não é possivel continuarem os processos vergonhosos e anti-higiênicos de preparo do guaraná.

No filme "País dos Amazonas", que a prestigiosa Associação Comercial do Amazonas enviou ao Comissariado, estava reproduzido todo o processo de colheita e preparo do guaraná, tão rudimentar e repugnante, física e moralmente, que não foi possivel

apresentar a cena ao público norte-americano. Quem quiser com este negociar deverá, previamente, submeter-se às regras da técnica e da higiene.

— Quanto à frutas, nada poderemos pensar em exportação atualmente, e, em relação a nozes, a castanha do Pará dispõe de um comércio bem organizado, existindo em Nova York uma utilíssima instituição, a "Brazilian Nut Advertising Fund", que desenvolve intensa e inteligente propaganda para a aplicação da castanha do Pará. O Governo brasileiro poderia testemunhar a esta instituição seu alto apreço.

— A castanha do cajú também dispõe de largo mercado, nos Estados Unidos, autorizando uma exportação cujo vulto, seguramente, não será impressionante, mas contribuirá para criar trabalho no Brasil, e aumentar o número de artigos exportados.

— As sementes oleaginosas e alguns óleos oferecem ilimitado campo de exportação ao Brasil. É natural a preferência pela importação das sementes oleaginosas como matéria prima, pois, além de assegurar o trabalho a maior número, permite dispor o país de subprodutos dessas sementes. Em alguns casos, como para a semente do algodão, a importação será de óleo bruto, dada a quase proibição da importação de semente de algodão nos Estados Unidos. A oiticica também, por condições peculiares, é exportada em óleo, além da atual proibição legal da exportação de suas sementes do Brasil.

O babaçu e a mamona, durante muito tempo ainda, dentre as sementes oleaginosas, serão as que maior volume apresentarão nos quadros de exportação, assim como o óleo de algodão quanto a esta classe.

A estagnação, quanto ao comércio do babaçu, é injustificável. A abundância deste coquinho é testemunhada por estudos autorizados; a ocorrência dos cocais é contínua e densa; a planta é perene e a indústria, apenas extractiva. No entanto, os Estados do Piauí e Maranhão nada, ou quase nada, fizeram, até agora, para desenvolver sua única riqueza econômica de imediata exploração. Não parece aceitável que tais Estados não tenham querido, podido ou sabido desenvolver uma riqueza natural que por si só transformaria a rudimentar situação em que vivem.

E' lamentavel que o Brasil não tenha desenvolvido a cultura do coco para produção da copra, de tão largo comércio mundial.

As sementes e óleos de murumurú, pracaxí, cumarú, uricurí, tucum, ucuuba, etc. poderão avolumar sensivelmente a exportação destas classes.

Óleos de linhaça, dendê, amendoim e gergelim teriam também mercado, mas não é provável que tão cedo o Brasil disponha de excedentes apreciáveis para exportação.

— A cera de carnauba tem um mercado crescente, apesar do aumento excessivo do preço, em 1940 e 1941. Quanto à cera de uricurí, sua aplicação também será grandemente ampliada.

A firma "Johnson & Cia.", de Wisconsin, organizou uma expedição especial ao Brasil para o estudo mais desenvolvido da cera de carnauba. Mandou construir um automóvel especial para percorrer o nordeste brasileiro. O chefe da firma visitou, demoradamente, o Pavilhão. Conseguí interessá-lo na cera de uricurí da Baía, e escrevi ao Excelentíssimo Senhor Interventor deste Estado, solicitando todo o apoio para estudos que esta grande firma ia fazer no *habitat* dos uricurizais, enviando para ali técnico especializado. Não tive ainda conhecimento dos resultados daquela visita ao Brasil, mas acredito que valiosas informações tenham sido reunidas pela firma "Johnson & Cia.", que emprega grandes quantidades de cera de carnauba em seus produtos, tais como: cera para polir soalhos, ilustrar "carrosseries" de automóveis, polir metais, etc., etc., e estuda a aplicação da cera de uricurí.

Para a perfeita expansão do comércio da cera de uricurí, necessário, é fazer cessar a luta que, há longos anos, a impede, decorrente de um privilégio de invenção que pretende monopolizar a extração desta cera. Não desejo opinar sobre o direito ou não que assiste ao inventor. O certo, porém, é que ao Governo cabe assegurar aos interessados a exploração deste produto, ainda que seja necessário fazer a desapropriação do invento, ou exigir que seja posto à disposição da indústria, mediante pagamento. A exploração intensa da cera e do óleo de uricurí será fator de grande desenvolvimento da Baía.

A cera de abelha também comporta aumento de exportação, não sendo, porém, fácil o aumento de produção.





— Os sebos e resinas vegetais, tais como a ucuuba, a sorveira, a jutaicica e o jutaí, também merecem atenção. O Pavilhão apresentou um completo mostruário destes artigos.

— A situação da borracha é bastante conhecida para necessitar, aqui, de maiores explanações. Com o aumento da indústria de artefatos de borracha, no Brasil, nossa atual produção extrativa irá sendo absorvida pela indústria nacional. Mas o Brasil não se deverá resignar a permanecer na fase da indústria extrativa dos seringais espalhados por centenas de milhares de quilômetros quadrados na Amazônia, mas, entrar corajosamente na fase do plantio intensivo da seringueira, para abastecer a todo hemisfério ocidental. Mas, para isso, serão necessários grandes recursos financeiros, assistência técnica eficiente, e imensa força de vontade.

— As fibras constituem outro setor de grande desenvolvimento para a exportação. Atualmente — salvo quanto ao algodão, que não interessa ao intercâmbio com os Estados Unidos — ainda nos achamos na fase extrativa do caroá, tucum, piaçava, uacima e carapicho. Começamos ensaios muitos felizes com a juta indiana, na Amazônia e na Baixada Fluminense; com a uacima e a papoula de S. Francisco, e algumas plantações de sisal em São Paulo e Estado do Rio de Janeiro.

Precisamos fazer em relação à fibras, tais como: a juta, caroá, uacima, papoula de S. Francisco e sisal, um mesmo esforço tão dignificante quanto o exemplo de São Paulo com o algodão.

E' urgente que o Estado do Rio de Janeiro realize ou inicie um trabalho de assistência técnica e econômica eficiente, em relação, especialmente, à juta e à uacima, em suas terras tão apropriadas a estas culturas, na Baixada, e ao sisal, nas terras altas, como veem iniciando alguns particulares.

A cultura intensiva das fibras poderá concorrer para a mudança da situação econômica de diversos Estados do Nordeste, da Baía, Espírito Santo e Rio de Janeiro.

— O Pavilhão do Brasil apresentou uma coleção excepcional da madeiras oriundas desde o Amazonas até o Rio Grande do Sul. Para o comércio com os Estados Unidos, o que mais interessa são as madeiras pesadas do Pará e do Amazonas. O pinho, até 1940, não figura destacadamente nas estatísticas de exportação para os Estados Unidos.

As Associações Comerciais do Amazonas e do Pará remetem valiosos mostruários de madeiras de exportação possível, acompanhados de completas informações.

Deveríamos procurar interessar os Estados Unidos em nossas madeiras próprias para obras de marcenaria, abrangendo moveis e decorações de residências ou estabelecimentos comerciais, pois os norte-americanos muito apreciam as belas madeiras, especialmente apresentando desenhos discretos.

— As plantas e óleos medicinais, dentre estes especialmente o de copaiba, as plantas taníferas e inseticidas, destes últimos, os timbós e piretro, terão sempre amplo mercado. O Pavilhão apresentou um mostruário completo de variedades de timbós em raiz, em raspa, em pó, rotenona alcalóide desta planta e vários produtos industriais, nos quais é aplicado a rotenona.

O Brasil inicia ensaios para cultura da quinineira, e o governo norte-americano manifestou-lhe o interesse em ver desenvolver-se aqui esta cultura. E' conhecida a gentileza daquele governo presenteando o Brasil com mil sementes de quinineira *Chinchona calisaya*.

— Os minerais do Brasil oferecem grandes possibilidades de exportação para os Estados Unidos, não só os minerais metálicos, como a bauxita, berilo, columbita, tantalita, cromo, tungstênio, manganês, especialmente quando organizada a exploração de Urucum, os rádio-ativos, níquel, titânio, rútilo e zircônio.

Dos minerais não metálicos, o amianto, areias monazíticas, baritina, mica, quarzo, especialmente para ótica e aparelhos elétricos, diamantes, carbonados e pedras semi-preciosas.

Alguns materiais de construção poderão figurar na lista de exportação. Assim, o mármore de cor, especialmente o que melhor se aproxima do travertino, material do qual os Estados Unidos fazem imensa aplicação, os granitos pretos e vermelhos, e as terras coradas, para tintas.

À vista dos mostruários de granitos do Brasil, e em consequência da guerra que impediu a importação de granitos vermelhos da Suécia e da Finlândia, houve grande procura de informações por parte de interessados. Os tipos que mais agradaram foram as amostras de granito vermelho de Itú, em São Paulo, de

Bangú, no Distrito Federal; de S. Gonçalo, no Estado do Rio; e da Baía, este de difícil comércio pela falta de transporte.

Duas grandes firmas importadoras de granitos vermelhos da Suécia e da Finlândia, a saber: "W. Wertheimer & Sons", 994, Marshall Street, Philadelphia e "E. G. Landenick", Mansfield, Ohio, pediram amostras e apresentações para o Brasil. Recomendei-as ao grande estabelecimento Guarnieri, no Distrito Federal, mas não tenho conhecimento se puderam iniciar negócios.

O granito preto da Tijuca também muito interessou.

Embora possuam os Estados Unidos numerosas jazidas de mármore, haverá possibilidades para exportação do Brasil de mármore de cor, especialmente, como já salientei, para o tipo travertino, amarelo claro, do qual fazem os arquitetos e decoradores norte-americanos imensa aplicação.

— Não é possível pensar em exportar, sem dispor dos produtos, e, assim, precisamos, inicialmente, organizar nossa produção, especialmente a de óleos, fibras, madeiras, alimentos tropicais, couros e peles e alguns produtos e subprodutos animais, assim como organizar a extração e tornar possível o transporte abundante, seguro e barato de minérios, ao mesmo tempo que se inicia a redução de alguns deles, tais como o cromo, o níquel, e se possível, a bauxita, para diminuição das despesas de transporte.

Desejo ainda uma vez salientar que, neste Capítulo, e em todo o Relatório, me limito a considerar o ângulo de nossa exportação para os Estados Unidos, sem ter em vista a exportação para os demais países, nem referências ao nosso aparelhamento interno, para criar uma indústria suficiente às nossas necessidades para defesa nacional e o progresso pacífico e vertiginoso do Brasil.

CAPÍTULO VI

EXPOSIÇÃO DE ARTES NO “RIVERSIDE MUSEUM”

EXPOSIÇÃO DE ARTES NO “RIVERSIDE MUSEUM”

No Relatório referente ao ano de 1939, no capítulo sobre a Representação Artística, dei conhecimento de que seria reaberta a exposição artística panamericana no “Riverside Museum”, anexa à Feira Mundial de Nova York.

Esta exposição, da mesma forma que a anterior, em 1939, fora promovida pelo Secretário da Agricultura, Sr. Henry A. Wallace, atual vice-presidente da República Norte-Americana.

Os detalhes do novo convite e forma de representação dos países convidados constam dos ofícios ns. 3.943, 4.273 e 4.329, deste Comissariado, a Vossa Excelência.

Em 1939 figuraram na Secção brasileira da “Latin American Exhibition” os seguintes artistas: José Barreto Ribeiro Menezes, Cândido Gusmão Cerqueira de Menezes, Camilla Alvarez de Azevedo, Ado Malagoli, Leopoldo Gottuzzo, Sarah Villela de Figueiredo, Honório Peçanha, Manoel Constantino, Vicente Leite, Helios Seelinger, Pedro Bruno, Alexandre d’Almeida Anastacio, Maria Francisca de Barreto Falcão, João Baptista de Paula Fonseca, José Poncetti, Raul Devesa, Armando Viana, Randolpho Barbosa, Bustamante Sá, José Borges da Costa, Edison Motta, Jordão de Oliveira, Alfredo A. Assumpção, Guttmann Bicho, Murilo de Souza, Orval Schafflor Saldanha da Gama, Oswaldo Teixeira, Araújo Lima, Maria Margarida, Demetrio Ismailovitch, Francíncio Alves, Ozorio Belém, Gerson de Azevedo Coutinho, Georgina de Albuquerque, J. P. Ferre, Celita Vacani, Manoel Pestana.

Todos estes artistas receberam, conferidos pela direção da Feira, um honroso certificado de comparecimento, títulos estes que encaminhei a V. Excia., que os entregou ao Prefeito do Distrito Federal para distribuição aos galardoados.

Para o período de 1940, adotei o critério de apresentar um só artista que estivesse mais de acordo com a maioria da moderna corrente crítica norte-americana. Este artista pareceu-me ser Cândido Portinari, e creio não ter cometido equívoco com tal escolha.

Para completar a representação brasileira, solicitei à Excelentíssima Senhora Carlos Martins Pereira de Souza, que vem grandeando justa fama como escultora, que enviasse algumas esculturas. A Senhora Carlos Martins apresentou quatro (4) esculturas sob os títulos "Em busca da luz", "São Francisco de Assis", "Samba" e "Alma do Samba". Estes trabalhos receberam elogiosas referências da crítica americana.

Alem dos trabalhos que Portinari remeteu diretamente, o "Riverside Museum" solicitou-me permissão para incluir outros do mesmo autor, pertencentes a Madame Helena Rubistein, ao que acedí.

Cândido Portinari apresentou os seguintes trabalhos:

- N. 1 — Mario de Andrade
- N. 2 — Joanita
- N. 3 — Lucia
- N. 4 — Mme. José Nabuco
- N. 5 — Maria (Tempera)
- N. 6 — Adalgiza Nery
- N. 7 — Morro
- N. 8 — Seca
- N. 9 — Gangorra
- N. 10 — Preto
- N. 11 — Enterro no morro
- N. 12 — Enterro
- N. 13 — Espantalhos
- N. 14 — Noivos
- N. 15 — Flautista
- N. 16 — Namorados
- N. 17 — Mulher e criança
- N. 18 — São João
- N. 19 — Balões
- N. 20 — Espantalhos e balões
- N. 21 — Mulher soltando balão
- N. 22 — Festa de São João

- N. 23 — Carnaval
- N. 24 — Composição
- N. 25 — Composição

Desenhos: Estudo para o afresco “Primeira Escola no Ministério da Educação”.

Estudo para o afresco “Escola de Canto no Ministério da Educação” — Coleção João Cândido.

A direção do “Riverside Museum” organizou um bem cuidado Catálogo com referências especiais aos quatro países que compareceram à Exposição: Brasil, Equador, México e Venezuela.

O Presidente Franklin D. Roosevelt escreveu as seguintes palavras que abrem o Catálogo:

“All cultural efforts to promote the natural understanding of the Americas have my interest and heart support”.

O Sr. Henry A. Wallace prefaciou o Catálogo com as seguintes palavras: “The World of Tomorrow has a significance in 1940 which it did not have in 1939. We now know that both the Latin and English-speaking Americas have for the future a tremendously enhanced world importance. The responsibility for democratic civilization is in our hands. This means that on this hemisphere will be developed a distinct Pan American Art. Therefore, as Chairman of the United States New York World’s Fair Commission, it gives me great pleasure to welcome this Exhibition of Latin American Art from those countries in spite of world turmoil have found it possible to give us in the United States an opportunity to see what their modern artists are doing. The Americas are developing an artistic and cultural consciousness of their own”.

O Dr. L. S. Rowe, infatigável diretor-geral da “Pan American Union”, teve oportunidade para, mais uma vez, manifestar seu grande interesse pela profícua obra de aproximação inter-americana. São do Dr. Rowe os seguintes períodos: “The Exhibit of Art of the Americas arranged under the auspices of the outward expressions of the new relationships that are being established between the American nations. In the Declaration of American Principles adopted at Lima by the last Pan American Conference, intellectual

interchange was given a coordinate place with the peaceful settlement of international disputes, non-intervention, the outlawry of force, the observance of treaties and the precepts of international law, and economic reconstruction. The Declaration says: Peaceful collaboration between representatives of the various States and the development of intellectual interchange among their peoples is conducive to an understanding by each of the problems of the other as well as of problems common to all, and makes more readily possible the peaceful adjustment of international controversies.

Furthermore, the interchange of art exhibits, an important factor in intellectual cooperation, was the subject of a convention signed at Buenos Aires in 1936 by all the American Republics, because they were "desirous of improving their spiritual relationships through a better acquaintance with their respective artistic creations".

The signature of such a convention and participation in the present exhibit are thoroughly in harmony with the cultural tradition of the Latin American Republics, since their governments have long fostered art by supporting free national schools and giving fellowships to talented students for study abroad, as well as in many other ways.

The present marked tendency among painters in the Americas to choose national themes is especially helpful in promoting international understanding. The nationally-minded artist is preoccupied not only with the beauty of his country, the typical scene, the custom loved from childhood, but also with the stress of toil, the sordidness of poverty, the incertitudes of modern life. Although expressed in aspects strange to citizens of other countries, these preoccupations take on universality when transmuted by genius.

In making available to the visitors to the New York World's Fair this notable exhibit of Latin American contemporaneous art and thus advancing cultural relationships in this hemisphere, the United States Commission is performing an important service to the people of the United States as well as to the nations of Latin America".

Sobre o Brasil, o Catálogo consignou as informações seguintes: "The foundation of modern Brazilian art is the Academy of Fine Arts in Rio de Janeiro created by the Portuguese sovereign, Dom João VI. Prior to its establishment in 1816, the art expression of the country was guided by and largely confined to the church.

Just before the eighteenth century, however, a number of artists were active and their works have been preserved in the churches, the cathedral and in the Viceregal Palace. Of his period were the sculptor, Aleijadinho, who decorated many churches, José de Oliveira, believed to be the first native Brazilian painter, and José Leandro, who left many portraits of his contemporaries.

Dom João who retired to Brazil in the face of the Napoleonic threat to all Europe, brought with him the European taste and tradition that mark the true beginnings of the art of the country. He summoned several French artists to his court and to teach at the academy. Foremost among these were Debret, a disciple of David, and Taunay, pupil of Casanova. Their activities set the roots of sympathy for the French school of painting.

The academy fostered a number of portraitists and historical and religious painters including the popular Porto Alegre and Corrêa Lima. Historical painting was carried on later in the century by Pedro Americo and Victor Meirelles; while fresher themes were introduced by João Batista da Costa whose landscapes have influenced many of the living artists, chief of whom is Paula Fonseca, and by a group of which Henrique Bernardelli, Rodolpho Amoedo, Zeferino da Costa, Almeida Junior and Elyseo Visconti are to be noted. These men are the immediate predecessors of the contemporary artists in respect to both time and style.

Art activity of today centers in Rio de Janeiro where the Academy, the National Museum of Fines Arts and the Brazilian Society of Arts are located, and where the annual salon is held. São Paulo is the focal point of modern art activity which has been promoted principally through the efforts of Tarsila and her husband-poet, Oswald Andrade. The influence of the political revolution of 1930 has brought recognition to the modern schools of thought through the Ministry of Education which controls the federal art organizations."

Foram reproduzidos no Catálogo os quadros: "Retrato de Mario de Andrade", "Espantalhos" e Flautista".

A Exposição esteve aberta de 23 de julho a 20 de outubro de 1940. Encerrada esta, quase todos os trabalhos figuraram em diversas outras Exposições em cidades norte-americanas, sendo devolvidos ao Brasil alguns retratos pertencentes a particulares.





Este Comissariado julga poder incluir entre os serviços que prestou ao Brasil nos Estados Unidos a apresentação definitiva de Cândido Portinari, concorrendo assim, eficientemente, para o imenso triunfo que este aí alcançou.

Foi graças aos três murais, cujos assuntos sugeriu a Cândido Portinari, e que ornaram o Salão de honra do Pavilhão do Brasil, que Portinari teve oportunidade de receber o convite do Dr. Valentiner, diretor do Museu de Detroit, para se apresentar em uma Exposição neste Museu. O Dr. Valentiner era, na Feira, o diretor do magnífico Pavilhão "Masterpieces of Art" e nesta qualidade visitou todos os pavilhões estrangeiros para conhecer os trabalhos de arte aí apresentados. Foi nesta peregrinação que se interessou vivamente pelos três murais "Jangadeiro", "Noite de São João" e "Cena gaucha", escrevendo espontaneamente a Portinari, que segundo este me referiu, recebeu a carta com surpresa, respondendo sem grande entusiasmo e confiança. A Exposição de Detroit provocou a do "Museum of Modern Art" em New York, e a formidável consagração recebida por Cândido Portinari nos meios norte-americanos.

Os três murais acima referidos figuraram na Exposição do Museu de Arte Moderna, e estão confiados a este para, com outros trabalhos de Portinari, percorrerem numerosas cidades norte-americanas em exposições locais, independentes das exposições promovidas pelo "Riverside Museum".

A 17 de setembro de 1940, antes da inauguração da Exposição do Museu de Arte Moderna, oficiei a V. Excia., Senhor Ministro (Ofício n. 6.407), salientando como a imprensa norte-americana aludia aos murais de Cândido Portinari que figuravam no Pavilhão do Brasil ao se referir à Exposição do "Riverside Museum", então franqueada ao público. O ofício n. 6.407, de 17 de setembro está assim redigido:

EXPOSIÇÃO PORTINARI

Como é do conhecimento de Vossa Excelência será realizado no Museu de Arte Moderna uma exposição geral dos trabalhos do pintor Cândido Portinari, que ora figuram no "Riverside Museum" trazidos por este Comissariado Geral, dos murais de nosso Pavilhão,

e dos quadros que figuram em uma exposição em Detroit. Será um acontecimento de excepcional relevo artístico pelos motivos acima expostos quanto à significação do Museu.

Como Vossa Excelência sabe, Portinari era pouco conhecido aqui, apenas através de dois de seus quadros: "O Café" e o "Morro". Os três murais que encomendei ao mesmo e cujos assuntos sugeriram despertaram para o artista a atenção do público e dos críticos. Daí minha orientação em trazer este ano apenas trabalhos seus.

Os críticos, ao apreciarem as exposições do "Riverside Museum" e de Detroit, salientam, geralmente, que o pintor Portinari tornou-se conhecido aqui através dos murais deste Pavilhão.

Assim, o "Free Press", de Detroit, escreveu: "Dr. Valentiner became familiar with the work of Portinari at the New York World's Fair of 1939, where the former was director of the Masterpieces of Art Exhibition. Frescoes by the South American artist adorn the walls of the Brazilian Pavilion at the Fair".

O "New", da mesma cidade declara: "Portinari is probably the foremost living South American artists. His frescoes, in the Brazilian Pavilion of the World's Fair, brought his work, already known and collected by some Americans, to more general attention. The first person in America however to express this attention, in a concrete way, was Dr. William R. Valentiner director of the Detroit Institute of Arts, who invited the artist to assemble a one-man show for Detroit".

O "Herald-Tribune" declara: "Perhaps the first sign of his talent shown to Americans was the painting called "Coffee" which he exhibited in the Carnegie International exhibition in 1936, receiving honorable mention. Visitors to the New York World's Fair also have greatly admired his mural paintings in the Brazilian Pavilion, which some consider the best of this kind of work at the Fair", e ainda, "Portinari, who achieved much celebrity here through his mural paintings in the Brazilian Pavilion at the World's Fair, is showing twenty-seven paintings".

O "World-Telegram" declara: "Brazil, for some reason it has not offered to divulge, has chosen to let herself be represented by one-man. Since that man is Candido Portinari it's quite all

right with us. Americans know Portinari for his murals in the Brazilian building at the New York World's Fair, and for his widely reproduced award-winning picture in the 1936 Carnegie International".

O "Times", de Washington, declara: "Foremost among the group, Portinari, who achieved additional fame through his murals in the Brazilian Pavilion at the World's Fair, has a versatile brush and an individual style. There are several portraits in his collection and many scenes of Brazilian festivals caricatured in gay colors and form".

O "Christian Science Monitor", de Boston, declara: "The winner of an honorable mention on his first appearance in the Carnegie International Exhibition in 1936, Portinari has lately received much appreciation for his murals in the Brazilian Pavilion at the World's Fair here".

Considero um relevante serviço o que este Pavilhão prestou à cultura brasileira divulgando aqui nosso grande pintor Portinari.

A exposição "One-man show" é aqui um fato raro, que muito concorre para o prestígio do Brasil.

Os concertos, de que acima tratei, serão realizados durante a exposição uma semana depois de sua inauguração.

O Brasil, assim, numa "noite de gala", será apresentado ao público americano em duas vigorosas manifestações de sua cultura, a música e a pintura, apresentação feita em condições inéditas e tornada possível graças aos recursos, proporcionados pelo Excelentíssimo Sr. Presidente da República e ao confortador apoio permanente de Vossa Excelência à ação deste Comissariado Geral".

Julgo de maior interesse reproduzir aqui, no original, as críticas publicadas nos Estados Unidos e referentes às duas exposições do "Riverside Museum" e do "Museum of Modern Art", assim como de algumas apreciações sobre as exposições locais.

Para demonstrar como se tornou notória nos Estados Unidos nos meios artísticos o interesse deste Comissariado pela divulgação da arte brasileira, aqui transcrevo algumas cartas muito significativas, recebidas pelo Comissariado Geral:

DEPARTMENT OF AGRICULTURE

Washington, D. C.

UNITED STATES

NEW YORK WORLD'S FAIR COMMISSION

November 1, 1939.

Dr. Armando Vidal, Commissioner General
Brazilian Representation at the
New York World's Fair
33 West 42nd Street
New York, N. Y.

Dear Dr. Vidal:

Because of your interest in the Latin American Exhibition of Fine Arts in 1939, I believe you will be interested in seeing a copy of a letter sent today by Secretary Wallace to the Brazilian Ambassador, concerning a 1940 Exhibition.

It is hoped that those who contributed to the success of this year's Exhibition will be equally interested in obtaining the best possible representation for their countries' artists next year.

Sincerely,

(sgd.) *John R. Fleming*

Secretary to the Commission

COPY

UNITED STATES

NEW YORK WORLD'S FAIR COMMISSION

November 1, 1939.

His Excellency,
The Brazilian Ambassador.

Dear Mr. Ambassador:

The Latin American Exhibition of Fine Arts, held at the Riverside Museum from June 2 to September 17, 1939 under the

sponsorship of the United States New York World's Fair Commission, will be resumed in 1940 for approximately the same period and under the same auspices and arrangements.

Those nations which were not represented at the exhibition in 1939 are cordially invited to exhibit the work of their artists in 1940; the nations which were represented in 1939 may substitute for the 1940 exhibition other works, or the work of other artists, to whatever extent they think desirable. The conditions governing participation in 1940 are enclosed with this letter.

As you may know, the 1939 exhibition has been an outstanding success. Critics in leading American periodicals have expressed their delight at the opportunity given them to see, at first hand, the work of so many artists who had been known to them only by name. A total of 20,000 visitors saw the exhibition and gained, perhaps for the first time, some insight into the distinguished cultural achievements of their neighbors in the western hemisphere.

We hope that this first exhibition in 1939, and its successor in 1940, will be the forerunners of many cultural exchanges in the Americas. The participation of your country in the 1940 exhibition will be most warmly welcomed.

Cordially,

Sgd.) H. A. Wallace
Chairman.

WEST VIRGINIA STATE COLLEGE
INSTITUTE, W. VA.

November 27, 1939.

Dear Dr. Vidal:

Find herein copy of letter which I have just received from Dr. Robert C. Smith, Assistant Director of the Hispanic Foundation, Library of Congress, Washington, D. C. From same you will note that I have made an appeal to Dr. Smith for assistance in securing an exhibition of Latin-American paintings, particularly of Brazil. Following Dr. Smith's suggestion, I am writing you.

Find also herein copy of letter which I directed to Dr. Smith on the subject. You will note that I am particularly anxious to make a very concrets approach toward allewing the students of this college to know more of the artistic and cultural life of the peoples of one or more of our South American Republics. Even though we do not have money to put into the sort of thing about which I now write, yet I am of the opinion that something of a definite nature can be done through cooperative effort.

I shall be glad to be advised by you as to the proper steps which may be made to secure an exhibition of Latin-American art for the students of this college for a month during the current school year.

Le me hear from you.

Sincerely yours,

a) JOHN W. DAVIS
President

Dr. Armando Vidal
Brazilian Pavilion
WORLD'S FAIR
New York City.

COPY FOR YOUR INFORMATION

November 20, 1939.

Dr. Robert C. Smith, Asst. Director
Hispanic Foundation
THE LIBRARY OR CONGRESS
Washington, D. C.

Dear Dr. Smith:

I attended a few days ago the Conference on Inter-American Relations in the Field of Education, as held at the Mayflower Hotel, Washington, D. C. I was impressed with the important results which will surely come from the Conference.

For some years I have made effort to get here an exhibit which would show the creative efforts of some of the artists of

one or more of the South American Republics. For example, I would like very much to place on exhibition for a period of two weeks or a month some paintings from Brazil.

You are interested in improving the goodwill between the different countries of the Americas. I would hope to bring to the attention of the 1,000 students of this college some of the creative efforts of the artists of Brazil in order to inspire appreciation for Brazilian accomplishments and also to stimulate the artistic possibilities of our students.

I am of the opinion that the objective which I state herein can be reached without a large expenditure of funds. I am writing to get, if possible, your suggestions and assistance in making real my ambitions, now stated.

Let me hear from you.

Sincerely yours,

(s) JOHN W. DAVIS
President.

APRECIAÇÕES DA IMPRENSA NORTE-AMERICANA

SOBRE

A EXPOSIÇÃO DO “RIVERSIDE MUSEUM”

"Times", Seattle Wash, 8 de setembro de 1940.

From The Cloisters it is only a short distance to the Riverside Museum, where the Latin-American Exhibition of Fine Arts, sponsored by the United States New York World's Fair Commission, is hung. Brazil, Ecuador, Mexico and Venezuela are represented, including an outstanding exhibit of thirty oils and drawings by Candido Portinari young artist from São Paulo. The Mexican exhibit of paintings and prints is a fine complement to the Twenty Centuries of Mexican Art, which opened at the Museum of Modern Art in May and is still popular.

"Herald-Tribune", New York, 6 de agosto de 1940.

PORTINARI ART ADDED TO LATIN EXHIBIT TODAY
BRAZILIAN SURREALIST JOINING WIFE OF AMBASSADOR TO U. S. IN SHOWING WORTH

An exhibition by Candido Portinari, Brazilian surrealist painter, and one of his country's foremost contemporary artist opens at 4 p.m. today at the Riverside Museum, 310 Riverside Drive, as an additional feature of the Latin-American art exhibition which was begun recently at the Museum. Dr. Carlos Martins, Brazilian Ambassador at Washington; Dr. Armando Vidal, commissioner general for Brazil at the New York World's Fair, and other prominent representatives of the South American republic will be guests at the opening.

The Portinari exhibition, considered an outstanding feature of the group of shows at the Museum, failed to reach New York in time





for the original opening date. Besides Portinari, another Brazilian artist, Mme. Maria Martins, wife of the Brazilian Ambassador, and herself a noted figure in art in Brazil, has four of her sculptures included. Thirty three paintings and drawings by artists of the Dominican Republic also will be added to the general display today.

HIS FIRST UNITED STATES EXHIBITION

Portinari, who achieved much celebrity here through his mural paintings in the Brazilian pavilion at the World's Fair, is showing twenty-seven paintings. According to Vernon C. Porter, director of the Museum, these constitute Portinari's first exhibition in this country and none has been shown here before. Portraits painted in an individual style, and notable for their firm realization as well as clarity and richness of color, are included in the display. There is a strong head-and-shoulders portrait of a young man, Mario de Andrade, and a striking figure called "Lucia" painted in a dark silhouette against a pale, sunless sky.

Another phase of Portinari's work consists of scenes of Brazil, including festivals with native figures. These are caricatured in gay colors and forms, and include a picture called "São João Festival" with young native girls sending up kites and reaching for balloons. Portinari's fantasies, of which there are several in the surrealistic manner, include scenes, such as "Scarecrows", which are filled with occult symbols and curious forms and colors dotting landscapes painted in flat perspectives.

TO BE OPEN UNTIL OCT. 20

Portinari was virtually unknown until a few years ago, when he began to attract attention in South America for his individual slant in painting and the brilliance generally. One of his first works to be recognized with the painting "Coffee" which received an honorable mention in the Carnegie Institute International exhibition in 1936. A native of Brazil, Portinari was born in São Paulo in 1903 and studied for a career as an artist in Rio de Janeiro. In 1928 he won a scholarship to Europe, where he was influenced by modern French painters.

Maria Martins the Brazilian sculptress is represented in the show by a tall allegorical figure called "Search for Light" and by several smaller pieces — a nude, a pair of lovers and a figure of St. Francis. The Dominican Republic is represented by several powerful figure subjects by A. Botello Barros, and by paintings, drawings and caricatures by twelve other artists. The Brazilian paintings and those of the Dominican Republic are being shown in separate galleries, adjoining those devoted to the art of Mexico, Ecuador and Venezuela.

The Latin-American exhibition including the Portinari paintings is scheduled to continue until Oct 20. It is open from 10 a.m. to 5 p.m. on week days and from 1 p.m. to 6 p.m. on Sundays. No admission fee is charged.

Reproduz o retrato de Mario de Andrade.

"Times", New York, 6 de agosto de 1940.

**2 BRAZILIANS PUT ART ON VIEW TODAY PORTINARI,
PAINTER, AND WIFE OF ENVOY TO U. S. ENTER
WORKS IN LATIN-AMERICAN SHOW**

**13 ARTISTS FROM THE DOMINICAN REPUBLIC ALSO EXHIBIT AT THE
RIVERSIDE MUSEUM**

By Edward Alden Jewell.

Art from Brazil and the Dominican Republic, delayed in reaching this country, has now arrived and was added yesterday to the 1940 Latin-American Exhibition at the Riverside Museum, 310 Riverside Drive. The Brazilian group is composed of work by one painter, Joan Batista Portinari, and one sculptress, Maria Martins, wife of Dr. Carlos Martins, Ambassador to the United States. The room in which this Brazilian art has been placed will be officially opened at a private reception from 4 to 6 o'clock this afternoon by Ambassador and Mrs. Martins. R. Magalhães of *A Noite*, the important newspaper published in Rio de Janeiro also is expected to be present.

Portinari, represented by twenty-seven items, is a very interesting painter. Among the 1940 canvases is a series that can best be described as surrealist in character. One is not surprised, considering the subject matter, to find these arresting pictures filled with motifs that do not readily lend themselves to interpretation. It is said, however, that frequently the symbols used have a local or national significance.

EXPERIMENTS ALONG OWN LINES

Beyond that it may be felt that the artist has to some extent drawn upon artists such as the Spanish Miro and the Frenchman Lurçat, although the biographical material at hand would indicate that he has spent little time abroad and that he has been mainly concerned with experimentation along lines strictly his own.

Nearly all of Portinari's work is distinguished by fresh color. It is distinctly not academic in flavor, but in a drawing such as that numbered 26 in the catalogue, which is a study for a mural detail, the artist abundantly attests his ability to bring out character by means of careful and powerful draftsmanship. Two of the oil subjects, "Bride and Groom" and "Flutist", done also in the present year, are totally unrelated to the surrealist, themes, being mistily brushed, the vaporous palette very restrained.

Four of the Portinari lithographs and three oils have been lent to this exhibition from the private collection of Mme. Helena Rubinstein. The portrait entitled "Lucia" was lent by Dr. Cesar Proenca.

SCULPTOR PRESENTS "SAMBA"

Three of Maria Martins pieces of sculpture are small, perhaps the best of these being "Samba" a two-figure group carved with real feeling. Also interesting is the small figure of "St. Francis", in which the acetic quality is well brought out. The sculptress' fourth figure is heroic in size, a decorative symbolic work entitled "Search for Light", with a blue-green patina.

Thirteen artists are represented in the group sent from the Dominican Republic: José Alloza, Angel Botello Barros, Jaime Colson,

Fernandez Fierros, Carlos Gonzalez, Edna E. Keen, Viola B. Keen, Yorgi Morel, Manolo Pascual, Rivero Gil, Carlos Solaeche, Dario Suro Garcia and Vela Zanetti. Their works are in oil, gouache, water-color and pastel. There are several wash drawings, and Carlos Gonzalez's single contribution is an excellent finger painting.

"*Herald-Tribune*", New York, N. Y., 11 de agosto de 1940.

BRAZIL'S CANDIDO PORTINARI

AN EXHIBITION OF PORTRAITS AND FANTASIES BY A TALENTED SOUTH AMERICAN

Brazil has an artists in Candido Portinari, who in a modern and experimental manner can do a number of things very skillfully. He can paint surrealistic fantasies, for example, along with the best, using symbols here and there that appear to have been borrowed from artists such as Miro and Luçat; he dashes off with much skill fiesta scenes painted from Brazilian life, and puts a good deal of gaiety and abandon into his performance; and he also paints portraits betraying a cool and remarkably keen precision in line, contour and detail.

The exhibition at the Riverside Museum, which thus introduces one of Brazil's foremost contemporary artists, is exciting but not completely satisfying. There are too many turns and twists, too much mere cleverness, perhaps. But the observer who studies his work thoroughly is aware of a distinct talent — a talent richly qualified with the ability to interpret with line form and color the things he wishes to interpret. If he creates as he frequently does in his fiestas results that appear grotesque and exaggerated, one can depend on his wanting to create such results, quite deliberately.

Although little known in this country up to the present time, Portinari has lately attracted the interest of several museum directors, with the result that two more shows of his work will be held here, one at the Deroit Institute of Arts, which opens next Friday, and another at the Museum of Modern Art, to take place later in

the season. Perhaps the first sign of his talent shown to Americans was the painting called "Coffee" which he exhibited in the Carnegie International exhibition in 1936, receiving honorable mention. Visitors to the New York World's Fair also have greatly admired his mural paintings in the Brazilian pavilion, which some consider the best of this kind of work at the Fair.

Born in 1903 in São Paulo, Brazil, the son of a coffee plantation worker, Portinari began his art education in 1918 in Rio de Janeiro. He worked under several well known professors in the schools, concentrating on figure drawing and paintings, and learning the rudiments of art practice in the traditional manner. At the age of twenty-two in the Salon at Rio de Janeiro he received the silver medal, and three years later a prize of a trip to Europe. After studying in France, Italy, England and Spain, Portinari returned to South America, and in 1936, was appointed professor of painting in São Paulo. Among his latest works is a group of frescoes in the Ministry of Education and Health, in Rio de Janeiro, which he is now completing.

The "Portrait of Mario de Andrade" in the Riverside Museum exhibition shows the strength and character Portinari obtains in his best figure paintings. His portraits of women, such as the handsome dark-featured "Lucia" and "Adalgisa Nery" which is Italianate in style, are greatly refined in execution, decorative in effect and striking but much less vitalize and original. "Bride and Groom" on the other hand, like his fiesta subjects, is relatively fronthy in its slightly flecked pigments and clever, sweeping lines. The surrealist paintings, like "Scarecrows" are, unfortunately, merely stunts of clever brushwork and curious ideology.

Late in joining the group of Latin-American art exhibitions by Ecuador, Mexico and Venezuela, which the museum is holding throughout the summer, Portinari has the honor of representing his country almost alone. A fellow exhibitor, Mme. Maria Martins, a Brazilian scultrress, however, has four pieces of her work on display, showing in a small carving called "Soul of the Samba" both vigor

and poetic feeling in her interpretation. Other pieces are an ascetic "St. Francis", and a tall nude figure, imaginatively treated, called "The Search for Truth".

"*Times*", New York, 11 de agosto de 1940.

EVENTS IN LOCAL FIELD

Brazil and the Dominican Republic have been added to the roster at the Riverside Museum, where work by artists of various Latin-American nations were placed on view last month.

One painter and one sculptor represent Brazil. Candido Portinari, whose work was considered in some retail last Tuesday, proves to be an artist of genuine talent and no little versatility. His color is excellent, fresh and often "singing" in this vigorous lyricism. Design is not always managed with conspicuous success. This is especially true of some of the essays in surrealism. But upon the whole the artist's touch is individual and ingratiating, even though he cannot be said to have added much that is strikingly new in his contributions in the surrealist field.

Maria Martins is the Brazilian sculptor. Four pieces only are included. One of these, a large decorative work called "Search For Light", is conventional in the handling. More distinctive are the small subjects, which include a firmly carver group entitled "Samba" and an arresting portrayal of "St. Francis".

More than a dozen artists represent the Dominican Republic. Upon the whole their work-in oil, water-color and other mediums — complements satisfactorily the Latin-American work already on view at the museum. Among the more forceful and accomplished of the painters in this newly added group is Angel Botello Barros, whose subjects are substantial and decoratively deep-toned. Carlos Gonzalez shows a particularly adroit and imaginative finger painting.

"*Time*", New York, 12 de agosto de 1940.

ART ITALO-BRAZILIAN

This year, egged on by Europe's war and talk of Pan-American solidarity, U. S. art galleries have plastered their walls with Latin-

American art. But though an unprecedented quantity of pictures and sculpture from south of the Rio Grande is being exhibited from coast to coast, Latin-American art plays to a poor box office. The biggest Latin-American show, at the San Francisco World's Fair, has failed to draw. Even a bang-up Mexican show at Manhattan's Museum of Modern Art, (Time, May 27) has attracted the lowest attendance recorded so far in the Museum's swanky, streamlined 53rd Street building. Main reason for gallery-goers' apathy: most of the contemporary Latin-American art shown has looked like the post cards tourists send home.

Last week in Manhattan, another Latin-American exhibition was getting installed at the "Riverside Museum". Most of its paintings were as postcardy as the usual Latin-American run. But a group of 25 odd canvases stopped visitors in their tracks. They were by a little-known Brazilian, Candido Portinari. His landscapes and figure paintings had gusto. Some of them swarmed with quietly horrifying surrealist doodads, some showed Negroes sweltering under Yare-blue Brazilian skies. A few, weirdly spotted with vultures, skulls and blowing bed sheets, depicted odd, forbidding calvaries with scarecrows hanging from crosses. All of them were painted with a virtuoso's brush-stroke, an engineer's sense of organization. Nearly all were as individualistic and original as anything U. S. gallerygoers have recently come across.

Disliked in his native Brazil because he insists on painting Negroes — who make up 30 % of Brazil's population although most high-brow Brazilians like to ignore the fact—37-year-old Candido Portinari has had hard sledding in the salons of Rio de Janeiro. Second of twelve children in a family of impoverished Italian immigrant coffee workers, he got his first ideas about painting at the age of eleven, when a group of itinerant muralists did a job in the church of the little São Paulo town where he was born. They let him help mix their paints, and even paint a star or two himself on the church's ceiling. Four years later with a second-class rail-road ticket three shirts and a pair of pants, he set out for Rio to study art. Kindly professors at Rio's School of Fine Arts, offered to give him free lessons. At 15 milreis (\$3.75) a month Candido Portinari took up lodgings in a bathroom, slept in the tub had to get up at 5 a.m. so that other boarders could take their showers.

Before long Portinari began to make money. He did it by painting gooily flattering portraits of Rio de Janeiro's dowagers, built himself a modest reputation as a portraitist whose talents for graphic euphemism could be depended on.

Paris, returned with only one finished painting, but with his head full of ideas. Though he went on painting portraits for a living, he spent his spare time turning out weird pictures of hard-handed, black-skinned coffee workers. In 1935, Pittsburgh's Carnegie International Exhibition gave him an honorable mention for a Negro painting called "Coffee". Brazilians finally gave him a job teaching painting at the University of Brazil.

Today squat, whimsical Portinari is beginning to be rated as Brazil's, and probably South America's N. 1 Painter. Already Detroit's up-coming Institut of Arts and Manhattans's Museum of Modern Art have arranged one-man shows of 130-odd Portinari canvases (for typical examples, see cuts p. 37). Recently Brazilians have let him paint frescoes for Rio's Department of Education Building and panels for Brazil's pavilion at the New York World's Fair. But Rio de Janeiro's salons still deplore his Negro subjects, prefer his lacquered society portraits. To make money, Portinari still paints them.

Reproduz os quadros de Portinari: "Espantalhos", "Funeral" e "Foot-ball".

"*World Telegram*", New York, 17 de agosto de 1940.

BRAZIL LIMITS ITS DISPLAY IN EXHIBIT TO PORTINARI

Brazil and the Dominican Republic are now in that league of Latin American nations who have sent samples of their art up to the Riverside Museum. It's all, you will remember, part of an ambitious and worthy government program to promote harmonious cultural relations between North and South America. The other countries — Ecuador, Mexico and Venezuela — taking part in the project, delivered their pictures and sculptures in time for the opening of the show in July. Now, after unavoidable delays in transportation, the remaining work has arrived and is on exhibition.

Brazil, for some reason it has not offered to divulge, has chosen to let herself be represented by one man. Since that man is Portinari, it's quite all right with us. Americans know Candido Portinari for his murals in the Brazilian building at the New York World's Fair, and for his widely reproduced award-winning picture in the 1936 Carnegie International.

I think that despite the fact that this is in essence his first one-man show in the United States, it will still not be too reckless to remark that Portinari is one of the most gifted artists this side of the Atlantic. Heretofore we have known him chiefly as a master of design, a painter particularly adept at spotting figures in rhythmic patterns that are crisp and at the same time flowing, brightly decorative and yet deeply satisfying. Now, in the 35 pictures which with four sculptures by Maria Martins comprise the whale Brazilian section of the Riverside Museum, we may see other facets of his prodigious talent.

We may enjoy his rich vein of fantasy, expressing itself primarily in an almost surrealist approach to landscape. There are broad deserted plains, empty except for scarecrows like inflated balloons in a Macy parade, or for a ghostly calligraphic cow, or a procession of poles or a flock of weird insects, or a group of wraithlike women. This particular group of canvases bring to mind those of Lurçat and Miro.

Contrast with them the canvas called "Funeral" in which the quartette of men carrying a small coffin has the rhythmic emphasis of his more familiar earlier things, and yet a profundity as moving say, as the allegretto movement of Beethoven's Seventh Symphony

ALSO WITTY WORKS.

And if this sort of thing makes him out to be a lugubrious fellow, that mention must quickly be made of his witty things, the San João Festival, Flutist, Bride and Groom and many of the already named surrealist landscapes.

Two other aspects of his talent ought certainly to be noted. One is his beautiful textures, his paint surfaces that shimmer with freshness and light and most engagingly speckled pattern. The other is his great skill at portraiture. It's a rare artist who can paint

a woman so she's beautiful enough to please her husband, putting in most meticulously all the details of face and coiffure, and still make the composition-chiefly through the almost geometrical severity of costume and background and great subtlety of tonal nuance — an infinitely appealing work of art.

Portinari has done that in the portraits called "Maria" and "Joanita". And his study of "Mario de Andrade" must rank among the best contemporary portraits of a man to make its appearance in the art world this season.

"*Herald -Tribune*" 1st-August 1940

SCULPTURE BY WIFE OF AMBASSADOR ON EXHIBIT AT N. Y. FAIR

BY MARIE MACNAIR

Only the arrival of Senhor Mauricio Nabuco, head of the Brazilian delegation to the Havana Conference, who spent the day in Washington yesterday, kept Mme. Martins, wife of the Brazilian Ambassador, from being present at the opening of the Brazilian room at the Latin-American Exhibition in New York.

For Mme. Martins there is special interest in this collection of Brazilian art. There are five pieces of her own sculpture on view. Four of these are small — a nude, a two-figure group which critics say is carved with real feeling and is called "Samba"; a small figure of St. Francis, and a decorative, symbolic work, heroic in size, entitled "Search for Light", done in a green-blue patina.

Most of this work has been done since Mme. Martins arrived in Washington little more than a year ago, created in her studio atop the handsome Brazilian Embassy on Massachusetts Avenue. She has done others, too, which are now on view in Philadelphia, and is already laying plans for her own exhibition in the autumn.

The Latin-American art exhibition at Riverside Museum includes the work of Joan Batista Portinari, surrealist painter, in its Brazilian exhibit, and numerous paintings from the Dominican Republic with A. Botello Barros foremost among the group. Portinari, who achieved additional fame through his murals in

the Brazilian Pavilion at the World's Fair, has a versatile brush and an individual style. There are several portraits in his collection and many scenes of Brazilian festivals caricatured in gay colors and form.

MME. MARTINS STUDIED UNDER FAMOUS ARTISTS

Mme. Martins lived all her young life in France, studied sculpture there under the most famous artists and has kept at it wherever she happens to be and since her marriage she has lived in Ecuador, the Netherlands, Denmark, Japan and Belgium. A natural student, Mme. Martins studied philosophy at the Sorbonne, delved into metaphysics with Buddhist priests as her instructors in Tokyo University.

But sculpture has always had first place in her heart. She's at her studio every morning putting in several hours work with regularity. There's an acetic quality in her compositions and a gift for creation, and she much prefers to work in abstract expression rather than portraiture.

"*The Art Digest*" 1st August, 1940

THE NEWS AND OPINION OF THE ART WORLD. LATIN AMERICA'S ART SEEN IN NEW YORK

While the foreign ministers of the nations making up the Americas were conferring in Havana, Dr. Pedro Martinez Fraga, Cuba's Ambassador to the United States, and several consular representatives of South American countries convened at the Riverside Museum in New York to mark the official opening of the 1940 Latin American Exhibition of Fine Arts. The show, composed of 209 oils, watercolors, prints and sculptures, is a vivid and varied crosssection of the art of Brazil, Ecuador, Mexico and Venezuela and is sponsored by New York World's Fair Commission.

The link between the Havana conference and the Latin-American show is their common purpose: To foster inter-American friendship and co-operation. President Roosevelt, in his note to the museum, which is reproduced in the catalogue, wrote that

"all cultural efforts to promote the mutual understanding of the Americas have my interest and hearty support".

Brazil sent 25 oils by the accomplished modernist, Candido Portinari, and three sculptures by Maria Martins. The Portinari's, which include a solidly constructed and imaginatively composed portrait, "Mario de Andrade", will remain in this country after the close of the Riverside show for an extended coast-to-coast tour. The wide scope of the prominent Brazilian's style is attested to by "Scarecrows", which is eerie and weird in the manner of the surrealists, and by "Flutist", which is painted with a soft, fluent stroke, edges and accents being added by rhythmic, sharp lines.

Ecuador sent 41 oils, watercolors and gouaches by some of her leading artists, most of whom, though they reflect contact with European art, retain a national flavor. Notable in the Ecuador group are Karl K. Kagan, who uses oil freely as watercolor washes, Pedro León, Sergio Guarderas, Olga Anhalzer Fisch and José A. Yépez.

The section containing the most names familiar in the United States is that of Mexico. It is also the show's largest, with 82 oils, prints, watercolors, drawings and sculptures. The nation's explosive political and social history gets fiery representation in the lithographs of Francisco Dosamantes and J. Chavez Morado, and draws objective pictorial comments from Julio Castellanos, Angel Bracho, Pablo O'Higgins and Leopoldo Mendez.

If there is a common denominator for the rest of the Mexican exhibits, it might well be intensity, both of color and emotional content. The ponderous, sculpturally painted heads by Siqueiros, Orozco's "Lovers", Izquierdo's "Self-Portrait", Cantú's "Melancholia" and Conrado Vásquez's "Earthquake" are examples. Other prominent Mexicans are Charlot, Rivera and Tamayo.

The 53 Venezuelan works give that country its first big North American showing. Vivid color, strong native flavor and an over-tone of French modernism comprise the keynote in this section. It includes a link with Northern life through Nicolas Veloz's two naturalistic busts, one of Lincoln and the other of Will Rogers. A strong sense of design is displayed by "The Barber", a strangely patterned oil, and by "Creole", an ebony carving, likewise greatly

simplified of contour and highly stylized. Luis Méndez's "Nude", somewhat on the earthy side, is solidly wrought and enlivened by passages of rich color; Humberto Gonzalez's "Self Portrait" is a study in points of broken color; and Pedro Centeno's five entries reveal a skillfully finished technique.

Germá Cabrera sent from Venezuela a sensitive, fluid surfaced stone carving; Francisco Rederer, two freely stroked portraits in thick, oily pigment; and Armando Revéron, two compositions painted lightly on thick burlap.

The Riverside show, which remains on view through Oct. 20, may, Director Vernon C. Porter reports, become an annual. Though representation this year is much less extensive than in the museum's 1939 Latin American exhibition, it is hoped that successive displays will find all 21 American nations included.

"Free Press" Detroit, Michigan, Aug. 4, 1940

GOODWILL IS BASIS FOR SHOW

As a further step in the Administration's campaign for closer cultural relations between the Americas, the Detroit Institute of Arts will hold the first oneman exhibition in this country of the work of Candido Portinari, noted Brazilian artist, from Aug. 16 through Sept. 30.

The museum took the initial step in this direction last October with its exhibition of Pre-Columbian Art depicting the ancient glory of Mexico and lands south. Plans for future exhibitions were discussed in Washington at that time, at the conference on Inter-American Relations in the Field of Art, attended by Dr. W. R. Valentiner, director of the Institute, on invitation of Secretary of State Cordell Hull.

The Portinari exhibition will comprise between 50 and 60 paintings and drawings including the well known "Coffee", for which the artist received an award and wide recognition in the Carnegie International of 1935.

"This exhibition is a second gesture toward advancing the cultural relationship between the two Americas as urged by the Secretary of State", said Dr. Valentiner. "We are proud to be the

first museum in North America to hold a complete exhibition of paintings".

"Recently, Portinari held a oneman exhibition in the School of Fine Arts in Rio de Janeiro, after which I wrote him saying we would be glad to have the same exhibition here. After it was arranged, I received letters from collectors who owned paintings by Portinari, congratulating Detroit on its plan to present his work here.

"As one of the artistic leaders of his country, he possesses great originality. His style is somewhat similar to that of Rivera, but also shows the influence of France, more notably of Picasso. It is my hope that the exhibition will be circulated to other museums, after it is assembled here".

Dr. Valentiner became familiar with the work of Portinari at the New York World's Fair of 1939, here the former was director of the Masterpieces of Art Exhibition. Frescoes by the South American artist adorn the walls of the Brazilian Pavilion at the Fair.

Portinari was born in 1903, in the State of São Paulo, of Italian parents. He has painted since the age of eight years, and received his art education at the school of Fine Arts in Rio de Janeiro, where he now teaches. Later he studied in France and Italy.

Among the most famous of his frescoes are those in the Ministry of Education Building in Rio de Janeiro. He was represented in the Museum of Modern Arts "Art in Our Time" exhibition a year ago by his landscape "Morro", which attracted wide attention.

"THE SPRINGFIELD SUNDAY UNION AND REPUBLICAN"

Springfield, Mass. Augus 4, 1940

BRAZIL SHOWS IMPORTANT WORK BY NATIVE SON

BY ELISABETH MCCAUUSLAND.

New York, Aug. 10 — The longdelayed Brazilian contingent of the Latin-American exhibition which opened at the Riverside neuseum July 23 has at last arrived and been hung — 27 catalogued





paintings and sketches by Candido Portinari, plus a loan of about a dozen more items from de Helena Rubenstein collection. This one-man show noticeably strengthens the whole exhibition being after the Mexican group the strongest section.

Though the wisdom of representing a country by one man is questionable, as pointed out in a previous review, there is no question that Portinari is a painter of considerable importance. Relatively young, 37, he is evidently a facile and prolific worker, to judge by the production of the past two years, which comprises the major part of his display. He is also a painter capable of effecting rapid changes of style as well as of mood. Add to this, work in Brazil as teacher and as muralist, and the grand total adds up to something.

To continue the point discussed in the previous review, one may question whether Portinari represents a "Pan-American art" any more than any of artists seen in this exhibition. As one studies the paintings, one does not exclaim, "Ah! This is Brazil, at last, made plain to see! On the contrary, one sees the ideas and the esthetics of Europe (notably of Paris) seeping through the expert surface of the canvasses. To be sure, there is a space sense which must derive from the wide Brazilian tablelands. But the emptiness of these fantastic savannas and montanas is not (one fancies) the mirrored reality of a country where actually there is teeming activity in agricultural production, but the emptiness of a spiritual position (of international dimensions) which falls back on the dream rather than face the waking world.

Which is not to say that Portinari is irrevocably the protagonist of futility. In fact, it would seem from the internal evidence of his work that his surging curiosity about painting itself would lead him ultimately to a less introverted mood and to a more objective perception of the external world. The studies for murals in the Primeira Escola, Ministry of Education and Health, Rio de Janeiro, are indeed of this more hopeful character.

DILEMMA

The danger of such ideas is not their international nature, but their negation of hope and surrender of will. On the other hand, the "Pan-American" business is equally dangerous; it merely su-

bstitutes chauvinism for colonialism. Between these positions, another position is possible where the artist may ground himself solidly in the best that has been thought and done throughout history and yet at the same time attend to the agriculture of his own acre, or thousands of acres.

In Portinari, despite the disturbing symbolism of empty landscapes, ubiquitous scarecrows, captive balloons and paper lanterns, there are qualities which are affirmative. In the first place, he is a true painter, conscious of his materials, using them with a virtuoso's dexterity, exhausting methods and idioms. Paintings of five and six years ago, such as the two lent by Madame Rubenstein, and the fine "Drought" are excellent examples of his plastic sense, which doubtless has a far better opportunity to function in his murals than in his easel paintings.

Two canvasses of 1936, "Burial in the Hill" and "Funeral", despite their muted melancholy, evoke a sense of the reality of the experience; large figures of men carry a blue coffin not much bigger than their hands, and the distortion of scale is suitable to the idea of the smallness of the individual in death. A further hopeful sign is the use of subject matter of the Brazilian scenes, the carnivals, clowns, fiestas, wedding celebrations, which may easily lead to a more comprehensive vision of his native country.

From the esthetic point of view, Portinari has many talents. His color is powerful, at times terrifying, with brilliant blues and yellows shouting from the canvas. There is tremendous kinetic energy in the paintings of scarecrows and balloons; how long will they remain fastened to their supports as winds of great velocity assault them? Does this mean speed or flight? In "Funeral" the kinetic character is no less marked, though the tempo is slow and mournful. The foot beat of the men carrying the coffin is inescapable.

So interesting is this work, despite the above criticisms, that it seems, rather sad the portraits were include. They do not belong to the same category of serious art, and about the only use they serve is to show that Portinari can paint that way if he wants to. In the forthcoming Portinari exhibition to be circulated throu-

ghout the country in the fall, one hopes there will be more attention paid to his murals, which will give a better clue to his probable evolution in the future.

Reproduz os quadros de Candido Portinari, "Drought", "Funeral" and "Carnival".

"NEWS"

Detroit, Mich., August 11, 1940

SOUTH OF THE BORDER

BY FLORENCE DAVIES

On Friday at the art museum we're going definitely "south of the border" in fact even south of the Panama Canal.

If the Brazilian artist Candido Portinari tells a truthful tale about his country, we may expect to find when we travel in Brazil a peculiarly picturesque and storied landscape, a world of hauntingly rich color, subtle, silvery, luscious, but by no means the bright reds, greens, blues and yellows of the supposedly traditional Spanish and Portuguese taste.

Portinari is probably the foremost living South American artist. His frescoes in the Brazilian Pavilion of the World's Fair, brought his work, already known and collected by some Americans, to more general attention.

The first person in America however to express this attention in a concrete way, was Dr. William R. Valentiner, director of the Detroit Institute of Arts, who invited the artist to assemble a one-man show for Detroit.

Portinari's style is very much his own. In his intense feeling for his own national scene, he reminds one of Rivera. His peculiar love of pattern and line reminds one now of Bracque, now of Picasso, and his whimsy, or interest in odd forms, has now and then a touch of the surrealist.

Labels, however, are limiting and rather pointless.

The important thing is the breadth of feeling which this artist has for the peculiarly fascinating scene in outdoors Brazil, for

the pattern of things, the movement and meaning of people in landscape, and by all means for the imaginative use of color.

The exhibition will hang in the three main exhibition galleries of the Institute contil Sept 29. While admission to the Art Institute is free at all times, there will be a charge for this special exhibition of 25 cents to help defray the expenses. In order that no one will be denied the privilege of seeing the exhibition, it will be open free on Thursdays. The illustrated catalog will be available for 25 cents additional.

Plans are already made for the Modern Museum of New York to show the exhibition after it closes in Detroit the last of Setember, and to that museum will publish a catalog which will be made available do Detroit for a moderate fee.

By an interesting coincidence, the Riverside Museum in New York City is now showing a small collection of the artist work. This however, does not compare in scope and importance with the 64 oil paintings and 62 drawings which will be seen here this week, and which will show a real cross-section of the eartist achievement.

A preview of the paintings now being hung at the Institute reveals one outstanding fact, and that is the artist's love of and preoccupation with his own countryside. Portinari, whose parents were born in Italy, but who was born in Brazil loves the Brazilian scene and paints it repeatedly.

He also paints some charming and fragile portraits of children. But his main preoccupation seems to be with the outdoors of Brazil. He paints the workers, the peasant classes, but always outdoors. He paints the countryside, but always spotted with animals, people, buildings, with sone evidence of the life on the land — seldom for the sake of the beauty of land and sky. Thus, he is not a landscape painter, though, except in his portraits, he always paints things seen outdoors.

"*P M's Weekly*" August, 11, 1940

ART

Twenty-seven paintings by Candido Portinari got hung in the Riverside Museum's Latin-American exhibition last week and

made Brazil proud. The pictures came late, their frames shattered, but with enough punch in them to run off with the show.

For ten years, 37-years-old Portinari has been horrifying the Brazilian Academy by showing the native workers not as pasteboard cutouts against exotic landscapes, but as real people who work, play, wo love, marry and die.

One oil at least, called "Burial in the Hill" is a good excuse for breaking an appointment with the dentist or leaving your breakfast dishes piled in the sink. This picture has the mystic qualities of a crystal ball and the inspiration of a good sermon.

A rolling olive-green hill rises soft as velvet over a 24-by 30-inch canvas. It seems to stretch beyond the frame and draw you with it. You find yourself watching a simple funeral. Your eyes follow four hatted men carrying a tiny blue casket.

An angular file of gliding, minute, white figures seem to merge with the earth, even as they walk. On the topmost slope are gray tombstones, set solidly in the same somber green against a pale yellow horizon. Oblivious to all, a small boy flies a tiny red kite.

But the little boy doesn't shout. Neither does the picture. It is a quiet story, like "Our Town", about life and death — as natural as the hills and the horizon. — E. S.

Reproduz os quadros de Portinari: "Sitting Indian" e "Burial in the Hill".

"Free Press" Detroit, Mich. 11 August, 1940

"SCARECROW" GUARDS STRANGE FIELD IN BRAZILIAN PAINTING

Three "First" for the Detroit Institute of Arts will distinguish the exhibition of 64 oils and 62 drawings by the Brazilian artist, Candido Portinari, which opens there Friday, to remain on view in the three main galleries until Sept. 29..

Two of the "first" are Institute precent-breakers: The first large exhibition to open the summer months and the first one-man show of the work of a living artist whose home is not in Detroit.

For the third, important to the art world, this is the first exhibit of Portinari's work to be shown in the United States. Most of the paintings were finished within the last year and shipped direct to the Institute from the artist's studio in Rio de Janeiro.

When the Detroit showing is over they will go to New York for exhibition at the Museum of Modern Art, which is publishing an illustrated catalog, copies of which may be obtained at the Institute.

"In addition to helping bring about a closer relationship between South and North America, the exhibition brings to Detroiters, a new and exciting experience", said John Morse, museum instructor. "For Portinari is one of these rare individuals with both imagination and talent. He cannot be pigeon-holed as "surrealist", "primitive", "expressionist", or as belonging to any of the art movements of the day. He belongs to all and to none."

"Primarily concerned with the ordinary people of Brazil, he paints them, now in glowing, almost garish colors, and then in the subtlest of tones. Usually he paints them outdoors, with a strange, conventionalized Brazilian landscape in the background.

"But always, whether in a straightforward scene or in a wild flight of fancy, there is the quality of deep humanity in his figures that has distinguished other masters before him, Van Cogh, for one. There is also the expert drawing that must underlie all good painting.

"Variety, an incredible variety of both treatment and subject, will probably be the visitor's first reaction to the exhibition. In one corner of the gallery, for example, comes an unexpected leap from a large, weird and strangely expressive scarecrow, painted in soft grays and browns, to a simple, brightly painted and altogether charming portrait of the artist's small son".

Portinari first attracted attention in the United States with an honorable mention at the Carnegie International at Pittsburgh in 1935. The murals in the Brazilian building at the New York World's Fair are his work, and the Museum of Modern Art has acquired one of his oils.

Born in the interior of Brazil of Italian parentage in 1903, he left home at the age of 13 years to study art in Rio. Twelve years

later he won a traveling scholarship from the Escuela de las Bellas Artes. In 1935 he began teaching at Rio's Universidade do Distrito Federal.

The artist has never visited the United States, but is an ardent patron of American movies.

Reproduz o quadro de Cândido Portinari "Scarecrow" (Esquadrão).

NEW YORK "THE ART NEWS"

Latin American Exhibit, August 17, 1940

FIVE COUNTRIES AT RIVERSIDE MUSEUM

BY DORIS BRIAN.

The 1940 edition of the exhibition of Latin American fine arts sponsored by the United States New York World's Fair Commission and current at the Riverside Museum until October 20, might really be entitled "Cândido Portinari and Some Other Latin American Moderns", for the stellar Brazilian painter completely dominates the show, eclipsing even the Mexicans, not only because of the number of his works included, but because of their great merit.

However, it would be a great mistake for the gallery visitor to permit the force and originality of Portinari's varied talent entirely to distract his attention from the quality of the more than two hundred other items. The exhibit differs from its interesting predecessor of last year in several respects; it is smaller — only five instead of nine nations are represented — and, in general, it is artistically superior. The principal difference for the spectator, however, lies in the fact that most of us are more familiar than we were twelve months ago with contemporary painting and sculpture south of Mexico. Group and one-man shows of modern as

well as of Pre-Columbian art of the region have attracted much attention during the past season, and have provided for us a yardstick for measuring an expression which, like our own, is a blend, though in many cases a very different blend, of transplanted European influences to which has been added a "native" salt. Like last year's display, this is an "official" one, the work having been selected by governments of the exhibiting countries. For this reason generalizations about the state of art in each nation are apt to be misleading — as misleading, say, as would be a Brazilian's conception of our style were he to be shown, as samples of it, only selections made from one of the annual exhibits of the National Academy.

The parallel of just such a situation occurred when, last year, the Brazilian section was composed almost entirely of the generally indifferent work by conservative Rio de Janeiro artists, but the other extreme appears this year when painting by the superb master from the more artistically progressive São Paulo region, Portinari, and the delicate and entirely accomplished sculpture by the Brussels-trained Maria Martins are the only representatives. They speak eloquently for their country, and we can only be grateful for this opportunity to view at such length the work of a painter who is probably one of the most significant any of the Americas have produced.

One might perhaps call Portinari a sort of twentieth century Latin Pieter Bruegel, for, without any stylistic derivation his work has emotional and esthetic qualities not unlike those of the great Fleming. Too, there are suggestions in his canvasses of German Expressionism. But the idiom is his own, and with technical virtuosity he produces beautiful pictures which vary in mood from lyrical grey studies of burials and a pastel toned still-life, to an almost brutal "Carnival" in which the overwhelmingly abandoned tipsy figure, standing on his head, recalls detailed of the Bruegel painting by the same name at Vienna. Again, he resorts to almost Surrealistic suggestion in a series of paintings of scarecrows and balloons — a leitmotif in many of his works — the symbolical meaning of which we may only guess at, but in whose splendor of

composition and harmonious combinations of colors we can delight. One feels that he is the complete master of his fluent brush and he can make it obey his exact commands. He knows just when to use a sharp edge and when a blurred, and he is obviously thoroughly immersed in the craft of being a painter and the vocation of being an artist. His output must be prodigious — at least fifteen pictures in the current exhibit were painted in 1940 and, in addition, there are others for the exhibition of his work in Detroit this Fall. Born of Italian parents in São Paulo in 1903, he studied in Brazil and traveled in Europe. His work has been seen in this country at the Carnegie Institute and at the Museum of Modern Art, and frescoes by him are at Brazil's pavilion at the New York World's Fair.

The exhibition has done much to familiarize us with the art of our neighbors and the illustrated catalogue with its biographical notes and its sketches of the artistic development of the various countries gives us some information about them. But it is not enough. How representative is each group? What is the position of each of the principal artists in his own country? What do their critics say of them? What is the meaning of the symbolism used by Portinari and others? These and other questions should be answered before we can really understand and evaluate the tasty dish served to us at the Riverside Museum.

Because of the current stress upon Pan-Americanism in general it is perhaps significant to note that whereas nine of Latin America's twenty republics responded to the invitation to participate in last year's exhibition, only four reaccepted — Venezuela is present for the first time. Of the absentees, Argentina has been accounted for in a group exhibition now on tour throughout the country, and Colombia, Chile, Costa Rica, El Salvador, and Peru are present at the Golden Gate Exposition at San Francisco (discussed in "The Art News" for July 13). But it is to be hoped that we in the East will soon be given a chance to view some of the stimulating output of those artists who have never before exhibited here, and to renew our acquaintance with those who have failed to make a second appearance.

"CHRISTIAN SCIENCE MONITOR"

Boston, Mass. Aug. 17, 1940.

LATIN AMERICAN ART

BY CARLYLE BURROWS

Several displays of Latin American art have been installed for the summer at the Riverside Museum, an exhibition place formerly the site of the Roerich collection. These appear under the auspices of the United States New York World's Fair commission, of which Henry A. Wallace, Secretary of Agriculture, is chairman, and as a means toward consolidating the relationship between the United States and Latin America. Having opened during the last week in July with groups representing the republics of Ecuador, Mexico and Venezuela, the collective exhibition took on a new interest with the delayed arrival of a consignment of paintings and sculpture from Brazil.

Just the opportunity of seeing a fairly representative cross-section of the painting, sculpture, and graphic arts of a fraction of the 21 republics below the Rio Grande is in itself a step in the direction of a closer understanding of our neighbors which should not be ignored. Last year an exhibition, somewhat larger and more comprehensive than the present one, was held at the same place. Brazil, Ecuador, and Mexico were represented on that occasion as well as at present. Venezuela, on the other hand, is taking the opportunity to exhibit her work in New York for the first time, while Brazil, instead of a comprehensive show of her many artists, is limiting her representation to a two-man exhibition.

Each of these republics makes a creditable showing of contemporary art. The Mexican display, which to a large extent duplicates the contemporary show from the same country now on display at the Museum of Modern Art, is essentially modern in mood. It contains some good paintings artists such as Siqueiros, Charlot, Cantu, Castellanos, and others, but is mainly devoted to black-and-white work, including prints and drawings. These, in line with the

trends of today in Mexico, are vigorously experimental in style and somewhat lurid in subject matter.

Ecuador, like Venezuela, presents an art which is largely conservative, and tends to follow the precepts of the academies of South America and Europe. A vivid picturesqueness in the landscapes and figure subjects, such as is seen in the striking "Cacao", a work of large rhythms and brilliant colors, by Leonardo Texada of Ecuador, is a salient characteristic of the paintings. Many of the styles also derive from European impressionism, and show an expert handling of this formula. Among the examples of this trend in Venezuelan art are the brilliant "Sun Flowers" of Marcos Castillo, and the dappled "Self Portrait" and "Red Roofs" of Humberto Gonzalez, painted with bright dots of color in the pointillist manner.

Brazil, last year was represented by a similar, conservative showing. This year she has turned to her foremost modernist, Candido Portinari, and to Maria Martins, wife of the Brazilian Ambassador in Washington and a talented sculptor, to illustrate what may be considered a more up-to-date in the art of the republic.

With Portinari making virtually a one-man show of it, the value of the country's effort is in one way materially increased. For the show brings out an artistic personality who, while virtually new to the United States, has already achieved celebrity with a provocative talent as both easel painter and muralist. The winner of an honorable mention on his first appearance in the Carnegie International exhibition in 1936, Portinari has lately received much appreciation for his murals in the Brazilian pavilion at the World's Fair here.

His exhibition of 27 paintings contains several portraits which are perhaps the most individual of his works, being characterized by excellent drawing and color and a striking simplicity. That of a young man, "Mario de Andrade", is especially notable for the firm and interesting solidity achieved in a manner partly primitive and partly sophisticated and fanciful. In paintings of women Portinari depends upon the same qualities of simplicity and clarity, but the effects are generally more delicate in drawing and employs color of particular coolness and refinement.

A large part of the display, however, is devoted to work in advanced styles, suggesting the influence of modern fantasy and surrealism. In several fiesta scenes the style shows a premeditated carelessness and gaiety, while landscapes patterned with esoteric symbols are in line with the imaginative wing of modern painting, as represented by Dali and others.

Portinari's talent, which is based on excellent technical training and skill, is clearly apparent in these paintings, however mannered they may be in some instances. His most individual work has a folk art simplicity which seems to spring from his native background, but his painting also clearly shows the influences of various French painters, including Picasso.

Mrs. Martins's part in the show is a modest one. Her talent for sculpture, which applies a certain vigor to a traditional feeling for form, is represented by four pieces — a tall female figure imaginatively symbolizing "The Search for Light", and three small works including a nude, a pair of lovers, and a figure of St. Francis.

Whether Brazilian art in general is best served by such a highly selective showing is already a subject of comment in connection with the exhibition. But as last year the demonstration accounted chiefly for the conservative art of the republic, this year it was though only fair to show a sample at least of the more progressive activities of the school.

Still another show, composed of paintings, prints and drawings by artists of the Dominican Republic, has been added to the exhibition. The most notable artistic personality involved is A. Botello Barros, who contributed several powerful paintings of native figures.

"The Art Digest" 1st September, 1940

PORTINARI COMES AS "GOOD NEIGHBOR" EMISSARY

A 37-year-old Brazilian Artist, Candido Portinari, is rising over the southern borders and across the horizon of recognition with a speed that not even Diego Rivera travelled in his early days.

This month the artist is not only enjoying the distinction of being virtually the sole representative of Brazil in a Latin-American show at the Riverside Museum, but is also the central theme in a large one-man show at the Detroit Museum, which, after its closing Sept. 30, will reopen at the Museum of Modern Art in New York, on Oct. 9.

Portinari's name is not entirely new to America. His first recognition came from the 1935 Carnegie International jury which awarded him a second honorable mention. More recently he has received notice for his mural in the Brazilian Pavilion at the New York World's Fair.

He was born in Brazil of Italian parents, in the town of Brodowski, São Paulo, in 1903. When he was 13 years old, Portinari went to Rio to study art and after twelve years of work won a traveling scholarship that took him to France, England, Italy and Spain. His Carnegie award, entitled "Coffee", brought accelerated recognition for the artist in his homeland until today he is recognized as the country's best painter.

Government mural commissions and teaching appointments have come his way steadily and when Brazil was asked to send a group of paintings to America for a Latin-American show it decided to send a one-man show of Portinari. At the present time Portinari is executing frescoes for the Ministry of Health and Education in Rio.

Probably the most remarkable characteristic of Portinari's art is its versatility. Defying classification as a surrealist, expressionist, primitive, or classicist, Portinari is all rolled into one. He can go from one style and mood to another with complete ease and assurance, adapting his composition, tempo, and whole spirit to the exigencies of each new problem. He has been strongly influenced by the French modernists — Picasso, Modigliani, Rouault, and others — yet the Portinari stamp is imprinted on every canvas.

Inspirationally, Portinari's main concern is with the people and the land of his native Brazil. Among the score of oils at the Riverside Museum are several scenes of peasant burials — muted and murky — in which a strong sense of rhythmic form carries the burden of the metaphor. But next to these are gay carnival in-

cidents with lassies arranged like those in Picasso's "Women of Avignon". Some of the most recent works are surrealist compositions in which balloons, women, and tattered scarecrows recur with frequency as standard motifs. Other figure pieces are done with subtle melting tones of wispy greys. And still another group of oils — all portraits — emerges full-bodied, classic and Italianate.

"He is evidently a facile and prolific worker", writes Elizabeth McCausland in the "Springfield Republican", to judge by the production of the last two years, which comprises the main part of his display (64 his oils are in Detroit, 28 at the Riverside). He is also a painter capable of effecting rapid changes of style as well as of mood. Add to this his work in Brazil as teacher and as muralist and the grand total adds up to somethings".

Misse McCausland questioned, however, whether Portinari represents his Brazil any more than he represents the "ideas and the esthetics of Europe (notably of Paris) seeping through the expert sufarce of the canvas". The "emptiness" of his Brazilian scene derives, she thinks, not from the physical aspect of the table-land country as much as from the "emptiness of spiritual position". This critic, who is the leading champion of social context in American art, believes however, that Portinari's surging curiosity about painting will rescue his from this introversion.

Emily Genauer of the "World-Telegram" was more enthusiastic about Portinari: "I think that despite the fact that this is in essence his first one-man show in the United States, it will still not be too reckless to remark that Portinari is one of the most gifted artists this side of the Atlantic".

Discussing the several facets of the artist's talent, Miss Genauer concluded with particular praise for Portinari's textures and for his portraits. "It's a rare artist who can make a woman so she's beautiful enough to please her husband and still make the composition an infinitely appealing work of art. Portinari has done that in the portraits called "Maria" and "Joanita". And his study of "Mario de Andrade" must rank among the best contemporary portraits of a man to make its appearance in the art world this season".

LA EXPOSICIÓN HISPANOAMERICANA DE 1940 EN EL MUSEO RIVERSIDE

POR LUÍS G. DELGADO

Ya los primeiros vientos de otoño están haciendo sentir sus frescas caricias, y las hojas, como em todos los otoños, empiezan a rodar....

New York, envuelto en una tenue niebla azul que le da prestigio de ciudad legendaria, propicia a las evocaciones, pierde a nuestros ojos sus agudas artistas y su tradición de urbe del dólar. Hacemos estas observaciones mientras nos encaminamos a la calle, 103 y Riverside Drive, donde se alza el moderno edificio de veintitrés pisos que ocupa el Master Institute of United Arts, Inc, bajo cuyos auspicios funciona el Museo Riverside.

Antes de penetrar en el recinto del Museo, nos detenemos un instante para gozar el panorama que se extiende ante nosostros. Junto a Riverside Drive (Paseo del lado del Río), se desliza el Hudson, monstruo fluvial de proporción insólita, sobre el cual la audacia de los ingenieros modernos tendió el puente Washington que a la Isla de Manhattan con el Estado de New Jersey. La niebla nos impide ver en la margen opuesta la ciudad de New Jersey. Aun contenemos nuestros pasos por un momento, pues una anciana acaba de llegar a una plazoleta que hay frente al Museo, portando en las manos un envoltorio. Cientos de palomas vuelan alrededor de ella, algunas se le posan en los hombros y en la cabeza, otras en los brazos. Es que esta anciana les echa de comer todos los días.

LA EXPOSICIÓN

Comezamos por la sala destinada a la República Dominicana. Em general, se nota mucha desorientación y un gran deseo de superarse predominando la liena dura y el colorido sucio que caracteriza la moderna pintura francesa, actualmente en decadencia, "Retrato de un Haitiano", de Dario Suro García, son los cuadros más notables que hay en la sala dominicana, acusando

una plausible inquietud por libertarse de los cánones clásicos y de los sofismas modernos.

Nada nuevo aportó Mexico a esta exposición. Más o menos, todos siguen a Diego de Rivera o a José Clemente Orozco, y éstos a su vez, están influenciados por Pablo Picasso.

Diríase que existe un estancamiento de las artes plásticas, porque no asoma por ninguna parte el signo de otra rebeldía. No obstante, las obras de los artistas mexicanos tienen un gran mercado en los Estados Unidos. Tal vez sea ésta la causa de que no haya surgido un movimiento liberador capaz de crear una nueva estética que rompa con los convencionalismos de una y otra tendencia y sirva de pauta a las juventudes de América.

Venezuela presenta una variedad rica en tendencias, temas y sensibilidad, desde la concepción extravagante que sólo la entiende su autor, al clasicismo irreconciliable.

Se destaca en las salas venezolanas Tomás Lorenzo Golding, con "Bucare"; Francisco Fernández, con "Pescadores"; Francisco Narvaez, com "Creole"; Germán Cabrera, en "Cabeza"; y Nicolás Veloz, con una cabeza de mucho sentimiento, titulada "Resignación". Aparte, debemos mencionar a Luís Alfredo López Méndez, con su "Vista de Macarso", tan ligado a las artes plásticas de Cuba, cuyo aporte a la cultura de Hispanoamérica le da derecho a ser situado entre los valores de la misma.

Ecuador muestra alguna inquietud, aunque la influencia de la pintura francesa actual aplicada a los temas indígenas le resta originalidad y vigor. Esto, sin embargo, no constituye un defecto, y mucho menos, un obstáculo; lo original no es siempre lo mejor. Además, toda la plástica de hoy está influenciada por una u otra escuela. Lo importante es dibujar, pintar y esculpir mucho, no importa cómo, si lo hacemos con el deseo de mejorar sin atenernos a falsos maestros ni a escuelas intransigentes. solo una norma debe guiar al artista: la belleza en todas sus formas.

Brasil, que estuvo representado por treinta o más artistas en la exposición de 1939, únicamente envió dos este año; una escultora y un pintor que, pese a su talento, no son lo mejor de su país.

Argentina, Chile, Cuba, Guatemala y Paraguay, cuyo aporte artístico a la exposición de 1939, fué un exponente de altos valores, estuvieron ausentes este año, así como las otras diez na-

ciones Hispanoamericanas, que no concurrieron a ninguna de las dos exposiciones, no obstante haber sido invitadas al mismo tiempo que las demás. No podemos creer que en los países ausentes no exista, aunque sea incipiente, una cultura artística. Dos cosas han de tener en cuenta los hombres que manejan la cultura y el gobierno de un país: Que un pueblo sin arte es una sociedad de bárbaros; y que, las exposiciones de artes plásticas son el medio más eficaz de propaganda turística.

Reproduz o quadro de Candido Portinari "Lucia" (retrato).

"*Christian Science Monitor*" Boston, Mass. Sept. 14, 1940.

PORTINARI PAINTINGS ON VIEW

Candido Portinari, Brazilian artist whose paintings are currently shown at the Detroit Institute of Arts, likes water jugs, Captain Kidd treasure chests, coils, and the skulls of cattle. The titled scarecrow should perhaps, also be accorded a place in this list which is by no means comprehensive. The same objects appear over and over again in this clever painter's surrealist works, but always with originality, though the chest is nearly as ubiquitous as a Whistler butterfly.

The disconcerting thing about most surrealists, such as Dali, for example, is not the weird subject matter but the realism, the photographic detail; it is peculiarly baffling to look through a hole in a figure that is naturalistically true to life. If it were not so realistic, we shouldn't mind. And surrealist painting often is without charm; it may be surcharged with inner meaning, it may be intellectual, but is usually definitely lacks any emotion.

Portinari's painting is emotional in color. He likes violent yellows, electric blues, rich red-browns, and green-blacks. Pattern is an essential also, and the treatment is imaginative rather than photographic. There is a yellow desert scene, for instance, with bands of red and brown, fantastic hill shapes, a wry scarecrow and a couple of cows. "Circus" is darker, with strange patterns in the background, a few clowns, and a coiling line that may be a snake or may be a rope.

"Cattle" is a handsome large piece in warm colors and beautiful design. The usual patterned hills form a backdrop for unrealistic cattle coming through a stockade. There is a seated woman in a bluedotted dress in the foreground and two male figures in golden flesh tones; then there are, too — obviously for pattern — a rising moon, the coil, the jar, and three birds. The mass and bulk of the figures are indicated without apparent effort, and the few lines are striking in effect. In "Figures" are three women against three hills — an all-over design. Again, there are three bulky black children, with peaked hills, and a moon against electric blue.

"Southern Cross" is in violent yellows, with scarecrow, raft, a cattle skull, and impossibly soaring hills. A number of the female groups have a heavy classic quality, deep dark in the shadows; the clothing is simple and dateless, usually something dotted for pattern. There are no nudes. One large landscape has figures, with rows of vultures (very decorative, too, as they are used here) rows of birds, and rows of trees. "São João" also has figures in a landscape of hills, water, and distant mountains, with truncated columns for pattern. Cows are used frequently, the sort of solid water-buffalo type used so decoratively by Japanese and Chinese. The fresco-like "Calves" is delicate in color and pattern. Another small work, which, though somewhat abstract, is charged with feeling, is "Sacrifice of Abraham" in which age and youth are contrasted in the simplest of terms.

Several female groups are magnificent in their monumental quality, such as "Women Plating" with its huge bowed figures, the women and child compositions, and "Gir Holding Flower" with its Rembrandtesque brilliant lights and heavy darks.

The influence of other painters is evident. There is a still-life of apples that might be a Cezame — almost; there are heavy-limbed female figures out of Picasso, and the never-never landscapes have more than a soupçon of the Frenchman Lurçat. But they are all Portinari.

In contrast to the surrealist of abstract works are some beautiful portraits. The one called "My Brother" smooth and detailed

is renaissance in feeling. That of Arthur Rothenstein is somewhat realistic, but far from photographic — a sensitive face against deep blue background flecked with pinpoints of light. That of Mrs. Rothenstein seems less successful, being on the pretty side. Of the several child portraits, that of the Rothenstein son is peculiarly appealing.

This exhibition of Portinari's work, assembled by Dr. William R. Valentiner, director of the Detroit Institute, will go on a tour of other prominent museums of the country, including the Museum of Modern Art in New York, at the completion of the Detroit showing.

"Citizen" Columbus, Ohio, Sep. 15, 1940.

CANDIDO PORTINARI'S WORK IS BEST OF LATIN-AMERICANS

BY KATHARINE SATER

Portinari is the name, Candido Portinari. Born in Brazil in 1903, Portinari has developed into a dynamic, vital artist. After studying current New York Exhibitions ones finds this painter's work stimulating as his country's strong black coffee.

The Riverside Museum is showing 35 examples of Portinari's work in an exhibit of Latin-American art. The exhibition is sponsored by the New York World's Fair Commission and endorsed by President Roosevelt in an attempt to promote better understanding in the Americas.

With exception to Mexico's triumverate, Orozco, Rivera and Sequeiros, who are truly powerful and original, Portinari from all one can observe, is the best of the Latin-American artists.

Fortune Magazine of June, 1939, carried several reproductions of the Brazilian's work. When the paintings arrived in Fortune's office in the spring, they stirred not only Fortune, but the Museum of Modern Art. Consequently this Museum exhibited "Rio de Janeiro", in its large summer show "Art in Our Time". Fortune considered Portinari to be Brazil's most outstanding artist. Up to last spring the only other recognition given the young man in this country, was at the 1935 Carnegie International, "Coffee" was awarded a second honorable mention and was given excellent press notices.

Portinari was born of poor Italian parents on a coffee plantation. His first interest in art was aroused by the work of a visiting mural painter, who came to his home-town of Brodowski in São Paulo to decorate a church. The year 1918, found Portinari studying seriously in Rio de Janeiro. He had his first exhibit in '22. From '23 to '28 he won recognition for his excellent portraits and gained on their strength a trip abroad. He traveled in France, Italy, England, and Spain, but did little painting. Returning to Brazil, he went to work and from then on has been very industrious.

FIRST MURAL

His work is not limited to easel painting. In 1936, he executed his first mural on Rodovia Monument, Rio-São Paulo Road. Last year, he sent murals for the Brazilian pavilion at the New York World's Fair. At present, he is painting frescoes for the Ministry of Education and Health in Rio de Janeiro. He also has done black and whites, but so few of them are exhibited in New York, it is difficult to judge his ability with this medium.

The two photographs on this page are different phases of his style. They are unrelated in feeling, color and execution. In portraiture he shows another manner which, striking, is not so truly indicative of the artist's creative powers. Best are his figure compositions and surrealist canvasses.

His portraits are mainly of South American women, done with precision and elegance similar to that of Renaissance Florence. He has used strong reds blues, clear flesh tones. Painted with very little distortion, the portraits are willing to reproduce the charm and beauty of the models quite naturalistically. He has dramatized the faces with light. All though these paintings are beautifully done, they are not so interesting as other of his works.

The purely creative canvasses reveal the artist's knowledge of the abstract values of color, line and mass. He has a fine sense of spacing to get maximum effectiveness. His compositions are as exact in color pitch as a newly tuned concert piano. Intense without being strained, Portinari's oils compel attention.

"Drought" had all the characteristics of inspired art. As uncluttered as a classic Picasso, it shows only essentials. The arrangement of people, the four cactus plants, the two jugs, the fragment of rope

tell the story convincingly. Colors accent the idea with parched tones. The sky bears darkly on the hot earth in darkening horizontal bands. The drawing is Greek in character. The figures are as solid as rock.

"Balloons" is surrealist in content. One finds in the canvasses of this type certain forms used repeatedly but with variety. Portinari is especially fond of bright vermillion balloons, white moon, ovoid shapes in the air, scarecrows, cattle skulls, sudden rising mountains and very flat plains. These are symbols which are almost the same as a signature.

A vigorous handling of the brush is typical of Portinari. He paints directly and uses clear, intense color. His blues are so saturated as to be hot. Like Spanish artists he uses black with real force. There is a sparkle to his painting which is refreshing. In describing a wedding couple, he paints them with understanding humor and sympathy. He has no social axe to grind. Most of his figures, rich brown skinned mulattos, are impersonally done.

One might compare his painting in one phase to that of George Grosz without Grosz' nastiness. He handles pigment somewhat similarly.

It is a thrilling experience to find a new artist, one who has something to offer. It will be extremely interesting to follow Portinari's career. His painting was far above the average of work submitted by other Latin-American countries. He will stand up well with the best of any country.

Detroit's Institute of Art is now showing a collection of his painting. In October, the Museum of Modern Art opens an exhibition of oils, watercolors, and drawings. This show will include a large part of the Detroit group, and will add to this many works lent directly by the artist.

"Star-Telegram" Fort-Worth, Texas. Sept. 17, 1940

ART FROM BRAZIL

The exhibit in progress at the Institute of Arts of the paintings of Candido Portinari, the Brazilian artist, is of special significance.

It is the comprehensive exhibit in this country of the work of the Brazilian painter, who is regarded as the outstanding muralist not only of Brazil but of all of South America. The exhibit was arranged as a part of the program to advance cultural relationships between the Americas. From here it will go to the Metropolitan Museum of Art in New York and thence to other art museums throughout the country.

Portinari, some of whose work is to be seen at the New York World's Fair is, of Italian parentage. He was born in Brazil, however, and his work is as thoroughly Brazilian as the rich red soil of his native State of São Paulo. His love of country, so evident in every painting, is a refutation of the idea that Brazil is any less a melting pot than our own country for new blood derived from Europe.

Detroit News.

"*Eve. Sun*" New York Sept. 19, 1940

CONTINUE PORTINARI EXHIBIT

The Riverside Museum, 310 Riverside Drive, announced yesterday that its exhibition since Aug 6, of twenty-eight oil paintings, four lithographas and two drawings by the Brazilian artist Candido Portinari would continue until Oct. 20 as part of the 1940 Latin-American Exhibition of Fine Arts.

"*Herald-Tribune*" New York, N. Y. Sept. 19, 1940

CANDIDO PORTINARI

Candido Portinari, Brazilian artist, following his arrival here — "It's so quiet in New York! Every one told me it would be so noisy I couldn't hear myself think".

"*La Prensa*" Nueva York, Sept. 19 de 1940.

NUEVA YORK TIENE HOY UNO DE SUS MÁS ILUSTRES HUÉSPEDES: CÁNDIDO PORTINARI

El notable pintor brasileño, muchas de cuyas obras se exponen actualmente en el Riverside Museum, expondrá en el Museo de Arte Moderno de esta ciudad.

Actualmente es huésped, y uno de sus más ilustres sin duda alguna, de Nueva York, Cándido Portinari, indiscutiblemente uno de los más prominentes pintores del Brasil.

Portinari nunca antes había visitado los Estados Unidos. Sin embargo, está grandemente interesado en este país.

En 1935, por vez primera, Portinari envió una obra suya a los Estados Unidos: "Café", visión de los campos brasileños y de los trabajadores en los cafetales. Con esa obra obtuvo mención honorífica en la Exposición Internacional Carnegie en Pittsburg en ese año. En 1938 pintó tres paneles para el Pabellón del Brasil en la Feria Mundial de Nueva York. Su cuadro, "Morro", que traslada a la tela con trazos vigorosos y de gran poder interpretativo un rincón de Rio de Janeiro fué adquirido en 1939 por el Museo de Arte Moderno em Nueva York y fué expuesto en su primera exhibición en el nuevo edificio del Museo, en el verano de 1939.

Portinari es el primer artista hispanoamericano que ha recibido el honor de exponer por si solo en el Museo de Arte Moderno de Nueva York. La exposición de sus obras en el Museo se inaugurará el próximo 9 de octubre.

Portinari, según declaración propia, intenta trabajar arduamente em Nueva York y en otras ciudades del interior de los Estados Unidos, pues quiere hacer su propia interpretación de la vida norteamericana.

El notable artista brasileño ocupa lugar prominente también en estos momentos en Nueva York en la Exposición de Arte Hispanoamericano del Riverside Museum, exposición que, inaugurada el pasado mes de julio continuará abierta hasta el próximo 20 de octubre.

En la Exposición del Riverside Museum ha sido posible captar la fuerza y versatilidad del arte de Portinari. Sus retratos, sus interpretaciones vernáculas, sus obras en general, demuestran un extraordinario poder deconstrucción que, aunado a reflejos de muchos artistas modernos contemporáneos gozan sin embargo de esa originalidad, de esa ingenuidad que sólo el artista verdadero puede infiltrar a sus pinceladas.

Junto a Portinari, en la Exposición del Riverside Museum, de la que nos ocuparemos en próxima ocasión, se encuentra obras notables de artistas hispanoamericanos, tales como Villacres, ecuatoriano; Monsanto y Reveron, venezolanos; Maria Martins, brasi-

leña, distinguida esposa de Su Excelencia el embajador del Brasil en Washington, don Carlos Martins, y el grupo de artistas mexicanos de todos conocidos y que constituyen de por si escuela: Rivera, Orozco, Siqueiros, Charlot.

"News" Washington, D. C. Sept. 23, 1940.

WIFE OF BRAZILIAN AMBASSADOR EXHIBITS SCULPTURES IN N. Y.

BY EVELYN PEYTON GORDON

"Don't say anything about my work until I've had an exhibit", Mme. Martins, wife of the Brazilian Ambassador, told me one day last spring.

We were in the big studio atop the embassy and I had been oh-ing and ah-ing over a collection of life-like Brazilian dancing figures. Right away I wanted to tell "my public" what a talented person the pretty hostess of that embassy is. Now I guess it can be told, because the end of last week, Maria Martins went to New York to have an exhibit at the Riverside Museum. I don't know much about art or sculpture, but those statues looked good to me. Strong, vital work; amazing composition. And such big things that it seemed impossible such a small person as Maria had created them.

MUSIC FOR INSPIRATION

She looked like a little girl that day last spring. Her dark curls bound with a bright red ribbon and her smart Paris frock covered with a red and white checked smock. And the studio wasn't cold like so many studios. The brick walls are almost entirely covered with ancient Oriental hangings, brocaded and embroidered. Rare things which the Martins collected in Japan when Carlos Martins was his country's envoy there.

There's a victrola in the studio; with ..onderful gypsy music and some Latin tunes. For inspiration, maybe, and then those great masses of moist clay, wrapped in damp cloths, and a few of Maria's works cast in bronze.

BEST WOMAN SCULPTOR IN S. A.

And this I didn't know. Maria Martins, who studied "sculping" in Belgium when her husband was ambassador to Brussels, is the best woman sculptor in South America. She's the second artist we've had here among the Latin American diplomats'wives. Remember Señora de Davila, wife of the former Chilean Ambassador? She was a painter. Very modern. And she had frequent exhibits at the Roerich Gallery in New York, now called the Riverside Museum, before she had her "one-man" show here.

That's what Mme. Martins plans to do later in the winter.

Meantime, she is "trying out" on New York. In the same exhibit is another famous Brazilian artist, Candido Portinari hailed by many as the greatest South American painter.

ABOUT PORTINARI

Portinari arrived in New York only a few days ago for his first visit to this country. Already some of his works are being exhibited in New York, but on Oct. 9 he will open his one-man show at the Museum of Modern Art.

Portinari — he'll probably spend some time in Washington this winter, so you might as well meet the gentleman — was most impressed with the "quiet" of New York! He thinks our cafeterias are "but beautiful" and our fruit looks "polished and well-kept".

With him are his wife and their small son, João Candido. Before João was born, his father began setting aside for the baby his favorite paintings. Now João owns 55 canvasses, many of which will be in Portinari's exhibit.

The artist is most enthusiastic about the prospects of American art — North and South; the development of a "truly American art" — not merely copying the European".

"*Time-Herald*" Dallas, Texas. Sept. 26, 1940.

BRAZILIAN ARTIST

The artist is Candido Portinari and the collector is João Candido Portinari, the artist's year-old son. Several months before the

baby's birth, Portinari began setting aside some of his choicest paintings for the baby's art collection. He has continued the practice and will not sell any of the paintings.

It is Portinari's first visit to the United States. He has, however, an absorbing interest in this country. In Rio he goes to the movies every day and as practically all the motion pictures there are American, he also has a vivid and probably inaccurate knowledge of the United States.

"*Herald-Tribune*" Chicago, I 11. Set. 29, 1940.

ART AND ARTISTS

BY ERNEST HEITKAMP

How much does the American public, even that small part of it which has a genuine interest in the arts, know of present day painting in Mexico, Central and South America?

It is somewhat familiar with a little of the work of a couple of the more prominent Mexican painters — but only because they have worked in the United States. Beyond this limited knowledge — although you hardly could call it knowledge — American painting, other than that done in the United States, is a complete void. It just isn't even as something remotely existing but unknown.

IMPORTANT TO LEARN

Yet it is important that we know this art, that we know what has been done and is being done in the western hemisphere outside of our own "tight little country". More and more we are becoming conscious that, culturally as well as economically — because the one follows the other — we as a people are indissolubly grouped with all other peoples on this side of the Atlantic and this side of the Pacific.

It is part of our necessary —and neglected — education, then, that the University of Chicago Press and the department of art had a showing of paintings by Candido Portinari, Brazilian painter, in Good speed Hall last Friday.

Many of the paintings were the originals of reproductions in a volume called "Portinari: His Life and Art", to be published by the University of Chicago Press in December.

Portinari is the most important artist produced by Brazil in the present day — many believe the most important produced by South America.

SHOW IN DETROIT

In August and September he had a one-man show in the Detroit Institute of Art and before that, was perhaps best known for three panels painted for the Brazilian pavilion at the New York World's Fair.

Opening on October 9, Portinari will have a one-man show at the Museum of Modern Art in New York, which acquired one of his paintings of a Rio de Janeiro slum quarter last year.

Although Portinari traveled and studied in France, Italy, England and Spain on a scholar-ship more than a decade ago he is considered intensely nationalistic in his work.

His art, however, is a blend of Europeanism and nationalism that is found on the Brazilian east coast. It is a cultural expression which has sprung, not from the soil, nor finds its roots in any ancient civilization and art, but derives rather from a mixture of bloods, heritages and contacts.

Yet "foreign" as such an expression must seem from a country like Brazil it is a fact that it is, probably, the truest of expressions. It is extremely doubtful that Brazil could have known any other or will develop any other in the future.

"*Journal*" Louisville, N. Y. Sept. 29, 1940.

ART — PORTINARI EXHIBIT

Newly arrived in New York for exhibit of his paintings at the Museum of Modern Art is Candido Portinari, a Brazilian who as one of twelve children of an immigrant Italian coffee plantation

worker had only the barest chance in millions of becoming a great artist.

With Portinari on the trip to the States is the owner of many of his pictures, his year-old son. The artist began setting aside some of his choicest works for the boy even before he was born. The baby is lending the collection to the Museum of Modern Art for the show, which opens October 9.

"Union" Springfield, Mass. Sept. 29, 1940.

The 1940-1941 art season opens, overshadowed by war. In other years, a before-season forecast risked all the dangers of rash prophecy. This year, it requires no particular foresight to announce before the event, that art is very likely to take a back seat in comparison with the pressing urgencies of hemisphere "defense". The blackout looms, one fears, for American culture.

The war anxiety neurosis shows itself in the character of the season's opening shows. In the exploitation of familiar and tried material, administrators of our cultural institutions (both museums and galleries) take refuge. These times of crisis, is the implication are not the times for the human soul to "take ship".... on trackless seas". There are, therefore, many backward glances planned, retrospectives, surveys of documents of the past. But the present, and the future, are, for the most part, held in abeyance.

From the Metropolitan the chief news is the announcement of American art week, to be held from November 25 do December 1, with the Metropolitan's new director, Francis Henry Taylor, acting as national chairman. This is to be "a nation-wide art fair of "American art for Every American home". Alfred H. Barr, Jr., director of the Museum of Modern Art, heads the New York city council for art week".

The Museum of Modern Art will open its season October 9, with a large one-man show of the paintings of Candido Portinari, the Brazilian artist who formed Brazil's one-man contingent in the Riverside museum's 1940 Latin-American exhibition. In a sense, one might say that Portinari is making his United States debut twice. In connection with the exhibition, a festival of Brazilian music will be held at the museum the week of October, 16.

"Epoca" Nova York Oct. de 1940.

Reprodução do quadro de Portinari "Mario Andrade (retrato)

"Epoca" Nova York Set. de 1940.

Reprodução do quadro de Portinari "Sarecrows"

"News" Chicago, I 11. Nov. 2, 1940.

AROUND THE GALLERIES

BY C. J. BULLIET

The Brazilian Candido Portinari, ranking sensational in art in North America this calendar year, is being introduced to Chicago next Monday in the picture galleries at Marshall Field's. There will be about 25 paintings in the show, together with some drawings and lithographs. The collection comes from the Riverside Museum, New York, where Portinari was sole representative in paintings for Brazil in a Latin-American exhibition for the period of the 1940 World's fair. The show closed with the closing of the fair, and for a period of about two weeks Portinari was the sensation of two great Manhattan galleries, his show at the Museum Modern Art still being current.

Queenly, enough, another Brazilian, Carmen Miranda is reigning sensation in another art in North America, musical comedy and cabaret. Both are more or less "foreigners" in Brazil. Miranda is a girl of Portuguese birth. Portinari, born in Brazil in 1903, is the son of Italian immigrants.

So quick and loud has been the "build-up" for Portinari in the United States that I visited the store rooms at Field's, where the paintings to be shown Monday had just been unpacked, with considerable suspicion. I remembered Grant Wood, whose "boom boom" started in Chicago (plead guilty), and John Kane, who skyrocketed out of the Carnegie Museum, Pittsburgh.

My suspicious with regard to Portinari were not wholly allayed, but I saw that Dr. Valentiner's Detroit Institute of Arts, where

Portinari had his first North American one-man show this last summer, and the Museum of Modern Art in New York, supposed to be some sort of an authority or other on "what's what" in contemporary art, have grounds for a good guess.

Portinari could not developed except for the Mexican art of Diego Rivera and the "south-of-the-border" revolutionists. Nor, I think, could he have attained maturity in his whimsicalities of color and naive, personalities without a grounding in Chagall. But he has the high talent (if not genius) to assimilate these and various and divers other masters, and produce something that is distinctively "Portinari".

I think, when the final record is prepared for posterity, Diego will still stand out as the one painter in the Western Hemisphere to rank with the European "moderns".

These considerations, however, need not spoil your enjoyment of Portinari at Field's and of the other Portinari show that is to visit Chicago some time after the Museum of Modern Art gets through with him.

Portinari's range at Field's is from almost academic portraiture to fantasies of "surrealistic" landscape, rivaling the deserts-cape of Dali. His color is exotic, at times mystic, with lurid touches in high keys, like Vlaminck's.

He has a eye for the morbid, obvious in two or three "funeral" pieces, more concealed in numerous young girls in landscapes, where his feeling for the macabre suggests Rouault. It is into the frocks of these same girls he weaves the fantasies of Chagall.

By all means see Portinari, let your emotions run riot, but don't lose your head.

APRECIAÇÕES DA IMPRENSA NORTE-AMERICANA

SOBRE

A EXPOSIÇÃO DO “MUSEUM OF MODERN ART”

News. Detroit, Mitch., 9 de Set. de 1940.

ART FROM BRAZIL

The exhibit in progress at the Institute of Arts of the paintings of Cândido Portinari, the Brazilian artist, is of special significance.

It is the first comprehensive exhibit in this country of the work of the Brazilian painter, who is regarded as the outstanding muralist not only of Brazil but of all of South America. The exhibit was arranged as a part of the program to advance cultural relationships between the Americas. From here it will go to the Museum of Modern Art in New York and thence to other art museums throughout the country.

Portinari, some of whose work is to be seen at the New York World's Fair, is of Italian parentage. He was born in Brazil, however, and his work is a thoroughly Brazilian as the riched soil of his native State of São Paulo. His love of country, so evident in every painting, is a refutation of the idea that Brazil is any less a melting pot than our own for new blood derived from Europe.

The Detroit Institute well may take pride in first presenting in this country the work of a leader in modern in Latin-American art. The Institute has a tradition of alertness to art values in the neighboring American republics. It pioneered more than a decade ago with its permanent exhibit of pre-Columbian art objects collected in Peru, Central America and Mexico.

Herald-Tribune, New York, 9 de Setembro de 1940.

MUSEUM OPENS BIG EXHIBIT OF PORTINARI'S ART 186 PICTURES BY BRAZILIAN ARE PLACED ON DISPLAY AT MODERN ART GALLERIES.

An exhibition of paintings and drawings of Brazilian life by Cândido Portinari, noted Brazilian contemporary artist, opened with a preview last night at the Museum of Modern Art., 11 West Fifth-Third Street. The first special one-man show given by the museum for a South American artist,

the display includes 186 pictures ranging from scenes of coffee plantations to festival scenes, portraits of prominent Brazilians and fantasies.

Several paintings contained in the display are strong in decoration as well as large in scale and striking in color and pattern, "Gauchos Scene Brazil", comparable with a Western cattle ranch subject, pictures gauchos grouped in the foreground and, around them, symbols of their occupation, including a steer, a lasso and a galloping horse. Intended for decoration rather than illustration the canvas assembles the elements of the subject in an arbitrary grouping.

A more realistic canvas, showing a different approach in Portinari's painting, is called "São João Festival" and represents a typical scene of plantation workers in Brazil. Numerous figures of native women and children fill the canvas, the women working at hand mills, carrying boxes on their heads and hanging was one a line. In the foreground, mothers are seated with their children, and altogether there are only half a dozen men engaged in the activities represented. "Coffee", which Portinari sent to the Carnegie International Exhibition in Pittsburg in 1935, is another large canvas painted in the same style, which shows study natives bearing huge bags of coffee on their shoulders and others picking and sacking coffee.

The exhibition which opens to the public today, occupies several galleries on the secound floor of the museum. A large decoration called "Jangada" hangs in the entrance hall downstairs, and is one of three paintings on native Brazilian life which Portinari executed two years ago for the Brazilian government. The others shown elsewhere in the museum are the "Gaucho Scene" and the "Festival of St. John's Eve". Besides the decorations, various exemplares of Portinari's fantasies are shown, including "The Cleaner" a humorous study of a delivery boy on a bycycle trailing a woman's dress in the wind.

Portrait painting in which Portinari scored early success is represented by a half dozen subjects in oils and by severai in cralon. Artur Rubinstein, the pianist, is depicted in one of the oil portraits. Another portrait called "The Artist's Brother" shows Portinari's individual approach in limiting his subjects to a two-tonal effect, and strongly lighting the face to achieve a pattern. One of the portraits also shows the artist's year-old son João, who was brought to New York by parents on the trip for the exhibition.

Most of a small room at the exhibition is set aside for drawings, including studies for the frescoes by Portinari in the Ministry of Education at Rio de Janeiro, a project which he has only recently completed.

There is in addition, a wall of prints showing mostly lithographic studies for the frescoes and studies of the human figure and scenes from Brazilian life. Also included in the display is the painting "Morro" showing a hillside slum back of Rio de Janeiro. The canvas was acquired by the Museum of Modern Art last year.

In August and September the Detroit Institute of Arts gave one of the first Portinari exhibitions in the United States, another having taken place last August at the Riverside Museum. Some of the paintings shown in De-

troit are included in the present exhibition at the Museum of Modern Art. Others were brought here by the artist from South America and still others are loans, from collectors here and in Brazil and Argentina.

In connection with the exhibition, the museum, in association with Dr. Armando Vidal, Brazilian Commissioner General to the New York World's Fair, is sponsoring a festival of Brazilian music in the auditorium of the museum from Oct. 16-20. The exhibit opens from 10 to 6 p. m. on Sundays, will continue through Nov. 17.

Reproduz o quadro de Portinari "The Cleaner".

Times New York, 18 de setembro de 1940

**PORTINARI ARRIVES TO ATTEND DISPLAY OF HIS WORKS —
BRAZILIAN ARTIST HERE FOR EXHIBIT**

Candido Portinari one of Brazil's leading artist, arrived in New York yesterday to attend his Work at the Museum of Modern Art., 11 West Fifteenth Street on Oct. 9.

The museum is planning a comprehensive show of Mr. Portinari's paintings and drawings which are already known to many persons in this country. In 1935 he won second honorable mention at the Carnegie International Exhibition in Pittsburgh. In 1938 he painted three panels for the Brazilian Pavilion at the World's Fair. This Summer the Detroit Institute of Arts arranged an exhibition of his work and examples also have been on view at the Riverside Museum.

Among those who seen his work here already, Mr. Portinari said smilingly yesterday afternoon at his apartment at 17 East Ninth Street, was the United States immigration official who examined him yesterday. Consequently, Mr. Portinari has a favorite impression of the culture of United States customs officials.

Another thing about New York that pleased the Brazilian artist was the surprising quietness of the city. Never having visited this country before, his advance impressions had been formed through American motion pictures, books, magazines and newspapers. He had expected to find in New York din unequaled elsewhere. On the contrary, he thinks this city quieter than Rio de Janeiro.

Herald-Tribune New York, 18 de setembro de 1940

BRAZILIAN ARTIST IS HERE FOR HIS ONE-MAN SHOW — PORTINARI FINDS N. Y. CITY "SO QUIT" AND THINKS A CAFETERIA IS BEAUTIFUL.

Candido Portinari five-foot-five-inch Brazilian artist who has been hailed by many as South America's greatest painter, arrived yesterday on the liner

Argentina for his first visit to the United States and his first New York one-man show to open on Oct. 9, at the Museum of Modern Art.

Interviewed five hours later at 17 East Ninth Street, his temporary home, he spoke enthusiastically of the prospects for American artists — both in North and South America — to develop "a truly American art not merely copying the European".

Speaking in rapid French and indicating with interlocked hands how he thought North and South America should develop close cultural friendship, Mr. Portinari said:—"Politics is always changing, but art remains the same. If we build our ties on art, we build on a firm foundation".

His first impression of the North American metropolis, Mr. Portinari admitted with a laugh, was one of chagrin. "It's so quit here", he said. "Everyone told me it would be so noisy you couldn't hear vivid impression and hear yourself think". His second most vivid impression was that of a place where he, Mrs. Portinari and a friend went for coffee. "What do you call it?" he asked his dark-haired wife. "A cafeteria? It was beautiful. And the fruit of the United States! So polished and well kept, just as though it had been waxed. Where does it all come from, California"?

With the Portinari's is their one-and-one-half-year-old son, João Cândido, who has already achieved ranking as an art collector. Before the baby was born his father commenced setting aside some of his favorite paintings for the child. Now João Cândido owns fifty-five canvases, many of which will be shown at the Museum of Modern Art exhibition.

Born in 1903 in southern Brazil, the son of Italian immigrants who worked on a coffee plantation, the artist commenced painting at the age of eight, when he persuaded some house painters, working on a church, to let him paint stars on the ceiling. At fifteen he obtained enough money to go to Rio de Janeiro to art school, slept in a bathroom and paid for his food by doing painstaking portraits from small photographs for a commercial photographer, who thus saved the price of photograph enlargements. He won a Prix de Voyage for study in Europe and passed two years there, chiefly in Paris, where he met his wife, Maria, an Uruguayan.

"In Paris, from a distance, I really commenced to see my native village", he said. "I have found that I can paint nothing at the first sight. I must, wait, and let imagination work". Thus, he said, he expects to do no painting in the United States, but will doubtless paint many canvases of his North American impressions when he returns home, probably this winter. He confessed that he works "night and day" but cannot remember how many paintings, lithographs and frescoes he has done. An estimated 300 of his works will be displayed here.

Most of his paintings are of every-day life and working people. He likes to sketch imaginative pictures of village fiestas, and disagrees with the critics who call some of his work "surrealistic fantasy". His colors are vivid. He is ardently interested in modern art, in place of the traditional, and hopes to see all the samples of North American modern work which he can

find. He said that he hopes also to see Harlem, as well as some Western cowboys, as he is a motion-picture enthusiast and a disciple of Western film dramas. Many of his works are now being shown at the Institute of Detroit and he expects to go there for a visit before his local show opens.

Reproduz o quadro de Portinari "São João Festival 1939".

News Chicago, Ill., 28 de setembro de 1940.

PORTINARI OF BRAZIL

A few paintings by the Brazilian modern artist Candido Portinari were exhibited privately yesterday afternoon at Goodspeed Hall, University of Chicago. In December the University of Chicago Press will bring out a volume entitled "Portinari: His life and art". The painter arrived in New York recently for a one-man show starting Oct. 9 at the Museum of Modern Art. The Detroit Institute of Art showed some of his paintings during this last summer. Portinari first attracted attention in the United States in 1935 by winning at the Carnegie International, Pittsburgh, an honorable mention for a picture called "Coffee". In 1938 he painted three panels for the Brazilian Pavilion at the New York World's Fair.

Republican Waterbury, Conn., 28 de setembro de 1940

If the name Portinari is new to you, it is one you will want to remember. Portinari, Brazil's most famous modern painter, is having a one-man exhibit at New York's Museum of Modern Art this week. He has already received acclaim for his murals at the Brazilian pavilion at the New York World's Fair, and his exhibit will tour the country in a few months. Meanwhile, stylists and designers are exclaiming at the blues and browns of his palette, the most luminous and appealing tints of these colors, slated for importance in the resort and spring fashion seasons.

At the formal opening of his exhibit this week, the audience showed a decided preference for full-length wool evening coats and brightly colored dresses.

Post Boston, Mass., 29 de setembro de 1940.

Candido Portinari, termed the leading modern artist of Brazil, has arrived in New York on his first visit to the United States and will open a one-man show of his work Oct. 9 at the Museum of Modern Art. A number

of the oils and more than two dozen of his drawing are being lent by João Cândido Portinari, his year-old-son. Several months before the child's birth the father began putting aside some of his choicest paintings for the baby's collection. He has continued the practice ever since and, although he borrows them for exhibition purposes, none of them are for sale. In 1935 the first time that he had ever sent a picture to the United States, Portinari's oil "Coffee" was awarded an honorable mention at the Carnegie International. In 1938 he painted three panels for the Brazilian pavilion at the World's Fair and in 1939 his painting "Morro" was acquired by the Museum of Modern Art and hung in the first exhibition in its new building, "At in Our Time".

Herald-Tribune New York, N. Y. 29 de setembro de 1940

Cândido Portinari, Brazilian artist, arrived in New York last week to attend the opening of his one-man show at the Museum of Modern Art on October 9. A number of oils and more than twenty-four drawings were brought from Brazil for the exhibition.

State Columbia, S. C., 6 de out. de 1940.

BABY LENDS PICTURES FOR PAPA'S SHOW

An important Brazilian modern artist and an important collector of modern art both have arrived in New York to attend the opening of the artist's one-man show at the Museum of Modern Art Wednesday. The artist is Cândido Portinari. The collector is João Cândido Portinari, the artist's year-old-son. Several months before his son's birth Portinari began setting aside some of his choicest paintings for the baby's art collection. He has continued this practice and will not sell any of these paintings. A number of the oils and more than two dozen of the drawings to be shown in the Museum's exhibition Portinari of Brazil, have been lent by the baby.

Portinari has never been in the United States. He has, however, an absorbing interest in this country. He goes to the movies every day and because practically all the motion pictures shown in Rio are American ones he has a detailed vivid and somewhat inaccurate knowledge of the United States.

In 1935, for the first time, Portinari sent a picture to this country. "Coffee" a painting of the Brazilian fields and coffee workers. It won second honorable mention in the Carnegie International in Pittsburgh that year. In 1938 he painted three panels for the Brazilian Pavilion at the

New York World's Fair. His painting, "Morro", showing a hillside slum back of Rio de Janeiro, was acquired by the Museum of Modern Art in 1939 and was hung in the Museum's first exhibitions in its new building in the summer of 1939. In August and September of this year an exhibition of his work was held at the Detroit Institute of Arts. Some of the paintings in this exhibition will be included in the large one-man Portinari show which the Museum will open on October 9. Portinari is bringing with him on ship board about forty paintings and drawings which have never yet been exhibited.

Portinari was born in São Paulo, Brazil, in 1903, the son of Italians who, as children, had migrated to Brazil. They were coffee workers on a plantation in the interior, and as the second of twelve children Portinari had an irregular and brief schooling. The idea of paintings as a career came to Portinari at the early age of eight when some itinerant painters, redecorating the local church allowed the boy to mix paint for them to get up on the scaffolding him with them to the next town, but as they had no specific work in view they refused.

Seven years later, when he was fifteen, his parents had saved enough money to pay his way second class to Rio, but Portinari had to support himself as well as earn his tuition in the art school. He rented sleeping privileges in the bathroom of a boarding house with the understanding that the rental was a bowl of soup once a day. To pay for his lodging and to buy extra food and some clothing he found a job with a photographer for whom he drew painstakingly accurate portraits from small photographs at a lower price than the cost of photographic enlargements.

For ten years, between 1918 and 1928, Portinari managed a bare existence while he continued to study. In the early 1920's he began to receive a few medals and prizes which gave him enough prestige to bring portrait commissions at a very low price. In 1928 he won a Prix de Voyage for a year's study in Europe. He went France, Italy, England and Spain, where he visited galleries, talked to people and read omnivorously but during the whole year he did almost no painting. When he returned to Rio he brought back one small canvas. This shocked the art world of Rio, which considered he had wasted his time abroad. Beside his one small painting Portinari also brought back from Europe a wife, Maria, an Uruguayan he had met in Paris. Although his portrait work has been their chief source of income, his wife has always insisted that he paint the real pictures he wanted to paint: Brazilian life as he sees it.

The Museum's current Exhibition of Twenty Centuries of Mexican Art will remain on view in its entirety through September 30. The large Pre-Spanish section will not close until October 8, the day before the Portinari exhibition opens to the public.

BRAZILIAN ARTIST WINS PLAUDITS

Fortune has again smiled on Candido Portinari, Brazilian painter, whose drawings and paintings were exhibited last week in Good-speed Hall under the sponsorship of the University of Chicago Press and Art department.

The elite of Brazil and this country have enthusiastically accepted his work. Wednesday, the Museum of Modern Art in New York opens with a large one-man show which will be shown later at the Detroit Museum, the Carnegie Institute, and then at Chicago's Art club. In December, the University of Chicago Press will publish a book, "Portinari, His Life and Art", edited by Josias Leão, Brazilian vice-consul with an introduction by Rockwell Kent. There will be 100 full page reproductions, eight in full color.

Among the awards showered upon the artist was a second honorable mention at the Carnegie International in 1935 for a large canvas "Coffee". Then he was appointed professor of painting at the University of The Federal District and won a commission to decorate the new Ministry of Education building in Brazil. In 1939, he had a one-man show of 269 works at the National Museum of Fine Arts in Rio de Janeiro. He also at the same time completed three panels, 30 by 40 feet, for the Pavilion of Brazil at the New York World's Fair.

But Portinari's life was not an easy one before he won acclaim. He was born in São Paulo, Brazil, in 1903, of Italian parents who had migrated to Brazil. The parents were coffee workers and Portinari was the second of 12 children.

He first became fascinated with paint when at 8 he saw a group of painters decorating a church. They let him help mix the paint and paint the stars on the ceiling.

At 15 he went to Rio to study art, his family having saved enough so he could travel by train, second class, and he paid for his tuition by making painstaking enlargements of photographs.

In 1928, he won the Prix de Voyage for a year's study in Europe. After visiting France, Italy, England and Spain, he returned to Rio with one canvas.

His sponsors and admirers were sorely disappointed. He did very little painting and devoted most of his time studying pigments and the preparations of canvases.

It is possible the aspect of the old and modern masters of Europe overwhelmed him and it took several years for him to digest and understand what the great men of all times were saying in terms of art.

We can see in Portinari's works, his absorption in the modern and old masters. In "Composition with Figures" a tempera owned by Helena Rubinstein, we see the influence of Picasso's linear and space relationship and the "culture" of the classic Greek.

"Morro" an oil loaned by the Museum of Modern Art is in the spirit of Thomas Benton. One feels the artist is searching to clarify his own individuality, conception or direction by understanding what other artists have accomplished. He is a very capable painter and almost all of his work has the esthetic factor. Particularly, the sculptural "Girl with Boy" a tempera loaned by Josias Leão, and the decorative "Coffee Carriers".

Portinari has done a tremendous amount of work since his acclaim, perhaps too much. But his winter when the larger show will be held at the Arts Club we will be able to see more and then possibly come to a clearer understanding of the artist fortune smiled upon.

Reproduz os quadros de Portinari: "Coffee Carriers" e "Girl with Boy".

News Dallas, Texas, 8 de outubro de 1940

OIL PAINTINGS BY BRAZILIAN GO ON DISPLAY

Opening Wednesday at the Museum of Modern Art, New York, will be an exhibition of oil paintings and drawings by the foremost modern artist of Brazil, Cândido Portinari. More than 100 works, forty of which have not been exhibited before, will be included in the collection which is heralded as one of the most significant on the 1940-41 schedule of the museum. In 1935, for the first time, Portinari sent a picture to this country: "Coffee" a painting of the Brazilian fields and coffee workers. It won second honorable mention in the Carnegie International in Pittsburgh that year. In 1938 he painted three panels for the Brazilian Pavilion at the New York World's Fair and the following year his paintings, "Morro" depicting a hillside slum back of Rio de Janeiro was acquired by the Museum of Modern Art and was hung in the museum's first exhibition in its new building in the summer of 1939. In August and September of this year an exhibition of his work was held at the Detroit Institute of Arts.

PORTRAIT OF THE ARTIST

Portinari dates the beginning of his career as an artist to the day, thirty years ago, when a group of itinerant painters wandered into a village near São Paulo, Brazil, and began redecorating the local church. Portinari, then a regamuffin boy of 8 years, was allowed to mix paint for the decora-

tors and to get up on the scaffolding to paint the stars on the ceiling. The experience started him on a career that has brought him, after twenty years of hard, intensive work, to the top rank of contemporary artists.

When he was 15 he went to Rio de Janeiro to study art. There he rented sleeping privileges in a boarding house bathroom and worked in a photographer's studio making painstakingly, accurate portraits from small photographs for 10c. to 20c. apiece, to pay for his tuition and lodging and food. In the early 1920's he began to receive a few medals and prizes which brought him some recognition, and in 1928 he won a *Prix de Voyage* for a year's study in Europe.

He visited France, Italy, England and Spain, spending hours in the great art galleries, reading, studying, talking to people, but during the whole year he did almost no painting. When he returned to Rio de Janeiro he shocked the art world by bringing back only one small canvas. Since that time, however, his production has been prodigious. He has painted and drawn more than 1,000 pictures and frescoes.

Portinari's work is extraordinarily versatile in media, style and subject. Many of the painting, the portraits in particular are orthodox, painted frankly for commercial reasons. Others are imaginative almost to the point of being impressionistic. The works he regards as best of his paintings he reserves for the collection of his year-old son, refusing to sell any one of them.

Times, New York, 9 de outubro de 1940.

JOHN HAY WHITNEY HAS DINNER GUESTS. HE IS HOST TO CANDIDO PORTINARI BRAZILIAN SCULPTOR AND PAINTER

John Hay Whitney gave a dinner at the 21 Club last in honor of Candido Portinari, Brazilian sculptor and painter, whose exhibition opened later at the Museum of Modern Art.

Other guests were Mm. Carlos Martins, wife of the Brazilian Ambassador; Oscar Correia, Consul General for Brazil and Mm. Correia; Armando Vidal, Commissioner general for Brazil to the World's Fair and Mme. Vidal; John E. Abbott, curator of the museum, and Mrs. Abbott; Stephen Clark, vice president of the museum, and Mrs. Clark; Mme. Portinari and miss Portinari, Mr. and Mrs. William S. Paley, Frank Crowninshield, Monroe Wheeler and Terence Philip.

This afternoon patrons of the Festival of Brazilian Music will be guests of the museum at tea. Dr. Vidal is sponsoring the concerts, which will take place in the museum's auditorium beginning next Wednesday in connection with the Portinari exhibition.

On the patrons' committee are Dr. and Mme. Martins, Dr. Correia, Commander Ayres da Fonseca Costa, Captain J. Mendes da Silva and Captain Mario Celestino.

EXHIBIT OF PORTINARI ART A CUE FOR PROMOTING BROWNS AND BLUES

It is inevitable that a new stimulus will be given vivid blues and browns, with a new name to qualify them: PORTINARI. You conclude of the art of Portinari of Brazil, which opens to the public today the Museum of Modern Art. Portinari is the artist who is referred to as Brazil's most famous modern painter, and has already received acclaim in this country through his murals at the Brazilian Pavilion at the World's Fair; his arrival in this country was hailed with much publicity several months ago so that there is much excitement anticipated in his work.

The fact that so much interest both from creative and commercial viewpoints, is directed toward South America, is another element that makes this art-event so important; the facto, too, that the exhibit, a fairly large one, is scheduled to be shown in other large cities in the United States after its conclusion in New York after November, warrants more than casual consideration by designers and stores on the alert for new motives of promotion. One recalls the great and unexpected furore among the public throughout the country caused by the Van Gogh exhibit several years ago, yielding definite promotional value in colors nationally merchandised.

BLUES, BROWNS LUMINOUS

The blues and browns of the Portinari palette are luminous exhilarating colors, appealing not only for their own direct beauty, but for their drama reflecting the coffee country of Brazil, negro life, and sun-clear sea and sky impressions. The browns are warm ruddy browns, attributed to the coffee-growing earth of the country, and these, so often combined with the blues, both radiant with Brazilian sun, frequently suggest stain-glass windows.

The blues are almost cobalt blue, sometimes deep and other times a medium shade, but still very clear and bright. Most of all are you caught by the use of these colors, both together, or singly, with the sun-drenched whites of the generally nondescript dresses of the women, or the trousers of the men. Sometimes, Portinari injects something of detail in these clothes, adding a few bands of borders of blue on a ruffled skirt of white. Something of the same effectiveness of these individual colors with white is seen in the series of studies in oil paper, where a dark sepia brown line draws a figure.

"COFFEE GROWERS" OUTSTANDING.

You will not pass by quickly the color-wealth of the oil "Coffee Growers" where a subtle amethyst and a softened sulphur yellow are ranged with the shinning white cottons worn by the almost ebony-skinned coffee workers.

ALL OF THE RICHNESS OF THE OLD MASTERS — PORTINARI'S PICTURES EXCITE THE CRITIC; SO DO KLEE'S — IN A DIFFERENT WAY.

Week in and out, season after season, the art critic, goes carefully and interestedly about his or her business, examining the 50,000 pictures and sculptures that are shown each year in New York galleries, finding in them and reporting various degrees of proficiency, imaginativeness, articulateness.

Once in a long while she comes smack up against a show where the yardstick fails her. She has it ready, all right, and she uses it, but she knows it will be inadequate. Proficiency, imaginativeness all the other qualities she looks for are there in superlative measure. But there's something else, incalculable. It may be genius. It may even be madness. But there's an immediacy of response, and awareness of the phenomenal that set such an exhibition apart and put the critic in a state of extraordinary excitement.

This week two such shows opened simultaneously. One, at the Museum of Modern Art, is devoted to the work of Candido Portinari, Brazilian contemporary who has been included in various group shows around the country and in this is having his first local solo presentation. The other, at the Buchholz' Gallery, consists of paintings executed from 1907 until 1939 by the late world-famous Swiss painter, Paul Klee.

AND THE FLAMBOYANT GAIETY OF THE MODERNS.

The excitement created by the Portinari show was extremely pleasurable. Here is painting with all the richness, the gusto, the juiciness of the old masters and at the same time the wit, the capriciousness, the flamboyant gaiety of the most daring of the moderns. It is a show in which to abandon one's self, letting go even of that buoy which is the critical yardstick, grasping for it again only when cold, matter-of-fact evaluation of the experience is called for.

What can I say again of the work of this 37-year-old Brazilian of whom I wrote in these columns when his pictures were included in a large and comprehensive exhibition of Latin-American art at the Riverside Museum, that "he is one of the most gifted artists this side of the Atlantic".

For one thing, it might be pointed out that the traits I found so admirable then are manifest in even greater degree in the current show. There are the figure paintings, like the 1936 Woman and Child, and the Composition with Figures of the same year as round and solid and monumental as sculpture, perhaps, or as the paintings of Rubens yet warmed by the most captivating detail. On the latter, for instance, the tightly-curled hair on the five massive, earthy figures is most ingratiatingly and whimsically brushed and the folds of the woman's gown are lusciously pigmented. Yet

the dignity, the earth-quality of the work is emphasized rather than diminished by such playful detail. In contrast with careful modeling of these are such works as the "Cleaner" or "Carcass" or "Women Tilling" or "Wedding" where exuberantly, using little more than an area of jaunty patterning, fluid tone and not-too-assertive arabesques, he creates forms as sound and solid in effect as the majestic figure pieces.

Portinari's feeling for rhythmic patterning is exceptionally strong. In his earlier things-in such pictures, for example, as the 1935 "Coffee Growers", in the current show, or the composition entitled "Coffee" which in the same year won honorable mention at the Carnegie International Exhibition (it is not included in the current show) — it is evident in the repeated forms and gestures of figures, the repetitive accents of trees and rows of workers.

In his more recent pictures his rhythms derive from more subtle devices, from the juxtaposition of light and dark areas over a barren landscape, from the relationship of certain abstract forms to a linear pattern, from his chromatic arrangements.

There are other factors which add up to Portinari's genius; his resonant vibrating color, his sense of fantasy many of his pictures are definitely surrealist, his enormous originality and inventiveness, his infinitely appealing surface, his expert draughtsmanship — note especially the studies for his murals — and his powerful handling of space — note the murals themselves.

Reproduz o quadro de Portinari "Festa de São João, 1939".

Eve. Sun New York, 12 de outubro de 1940.

CANDIDO PORTINARI COMPREHENSIVELY SHOWN AT MODERN MUSEUM

Candido Portinari the notable Brazilian artist, can hardly be considered exactly unknown in this country. As far back as 1935 he received a second honorable mention at the Carnegie International; he had three large murals in the Brazilian Pavilion at the World's Fair; and for months past he was represented and still is in the display of Latin American art at the Riverside Museum.

Yet it remained for the present comprehensive display of his work at the Museum of Modern Art to furnish an adequate idea of the scope and power of the achievement that led him to be considered the leading modernist of Brazil. To understand how he arrived at such variety of expression—a variety that ranges from rigorous literalism to surrealism in certain of his compositions, with numerous variations in between it is perhaps necessary to know something of his life.

He was born it is recounted of Italian parents who were workers on Brazilian coffee plantations. His own earlier years after he became strong enough to toil shared the labors of his family. Meanwhile he was given to scrawling drawings on walls or scraps of paper or whatever came handily.

The visit of some itinerant artists who came to repair the decorations of the village church gave him his first glimpses of the processes of painting and crystallized his determination to become an artist. Eventually his family saved money enough to get him a second class ticket to Rio, and at the age of 15 he set out for that city and his art career began in the School of Fine Arts there.

The usual years of hardship followed during which he managed to earn enough from copying photographs and doing portraits to provide himself with lodgings in a bathroom and a bowl of soup a day. Eventually he began to win prizes in the art school and in the end was awarded the *Prix de Voyage*, which gave him three years abroad. He spent these years in France, England, Italy and Spain, painting hardly at all, but visiting museums, observing and reading widely. At the end of his stay he returned home broke, with a bride and a single small painting, a still life, to the great disgust of the authorities who had made his sojourn abroad possible. Then followed more years of privation, during which he supported himself meagerly by portrait painting, eventually acquiring wealthy sitters and becoming the favored painter wanted on the side the things he wanted to do, for he was bent on painting the life of the people of Brazil.

It is in this latter work and in symbolical compositions growing out of the social problems it presents that Portinari achieves his most significant results. He paints the laborers on coffee plantations, whose inevitable with raiment contrasts vibrantly with the dark green of the coffee trees and the deep red of the soil. These seem always to be Negroes or Mulattoes — who make up a large part of the population of Brazil — and furnish to a large extent the social problem with which he is concerned. Not that he is a propagandist as the Mexican communist painters are; but still in telling the plain truth as it appears to him, propaganda is implied. This seems "Cattle". But as a rule one has to read it between the lines of his various simply direct portrayals of the poor and those whose color draws a vague but recognizable line between them and the Social Register even of the lowly.

For all that, it is these subjects that seem to present the artist most engagingly, and in which the individuality and variety of his technic is chiefly presented. Far from the prim, precise modeling of his portraits to the loose yet vigorously suggestive handling of these glimpses of life as it is lived in the republic to the south, the difference is great, indeed. And it is almost as varied as the themes with which it deals the dances and festivals and burials and laborers and the other simple every day doings of the lowly. In one gloomy moment the painter tries his hand at a Surrealist landscape, but for the most part he avoids any hint of the possibly cryptic.

It is preeminently an exhibition to be seen, particularly now that Latin America looms so much larger in our general consciousness. It will remain on until November 17.

Tires, New York, 13 de outubro de 1940.

PONTINARI AT MUSEUM OF MODERN ART

As usual, the Museum of Modern Art scores. The museum can be depended upon, having assumed such responsibility, to make a full, rounded report, presenting an artist with persuasive impartiality, sparing no pains to give him a chance to prove his worth. And it should be said at once that Candido Portinari merits this cooperative support. He is enabled, thanks to so auspicious an occasion, to reveal all the facets of his talent, as exposed in various media over a period of nearly a decade. In doing so he shows himself to be an artist of no little stature; an artist cunning indeed in technical resourcefulness and one who, on the basis of sound training, has given his imagination wings.

Although the bulk of the work now exhibited is recent, done within the last couple of years, his show is retrospective in that it includes some earlier examples — paintings that in turn testify to divergent phases through which the artist has passed in the process of brush emancipation. There are finely painted conservative still-lives; there are indications that point to influence exerted by the Mexicans; Picasso may be described now and then in the offing, and, as a matter of fact, others affiliated with the Ecole de Paris, seem also to have contributed-Lurçat, for instance; perhaps Miro.

Portinari remains, nevertheless, an original artist. In much of his more recent work we may detect emphasis upon decorative surface values as opposed to soberer and deeper traits of expression. Portinari's brush romps with flashing whimsicality. It can be roguish it can be lyrically, it can caress with thistledown inconsequential abandon. Yet, his can also be impressively architectural (note the strong "São João Festival" reproduced), and now and then, as in the "Women Tilling" it can release a searching power that recalls Millet or Daumier. The mural panels, separated in the show, lack a propellent rhythmic movement that would perhaps in some measure possess were they placed in the intended juxtaposition.

The drawings often are magnificent.

Reproduz o quadro de Portinari "São João Festival".

American New York, 13 de outubro de 1940.

Candido Portinari, the Brazilian artist, now holding an exhibition of paintings, drawings and prints at the Museum of Modern Art is by no means an unfamiliar figure in our art world, five years ago he received second honorable mention at the Carnegie show; his colorful murals have been seen in the Brazilian Building at the Fair; his contribution to the Latin American exhibition at the Riverside Museum this summer occasioned much

favorable comment. In this showing he reveals himself as an artist of exuberant imagination, fertility of invention, sound craftsmanship in whatever medium he uses.

In the studies for his murals in the Ministry of Education, Rio de Janeiro, he displays a command of monumental design, not only in the plastic figures that have sculptural solidity but in the effective spacing that prevents the huddled and cramped impression of much of the mural work produced here. This disciplined draftsmanship and power of building up form with simplified summary directness is shown in his "straight" portraiture-a portrait of his brother with its old master background and dramatic highlighting of the face has the vivid summing up of personality of Renaissance portraiture. The other side of the medal is his witty, often satiric conceptions in which distortions of form and line emphasize the artistic idea as well as brilliance of color and sharp rhythms. Sometimes, especially in his drawings, he suggests Goya in the undertone of macabre significance or in the really sinister canvas "Carcass" with its whirling vultures.

In the case of so versatile an artist it is difficult to place his work in any one category; but that may come later when he has experimented further and found his stride. At present there is much of racial character, much of European influence and most of all an overwhelming sense of personal viewpoint that a brilliant craftsmanship expresses vividly, for there is verve and gusto in his attack, but not slap-dash work or exhibitionism.

Union, Springfield, Mass., 13 de outubro de 1940.

BY A DISTINGUISHED LATIN AMERICAN

Reproduz os quadros de Portinari: "Negroes" e "Festival, St. John's Eve".

American New York, 13 de outubro de 1940.

Reproduz o quadro de Portinari "Coffee Growers".

Herald-Tribune New York, 13 de outubro de 1940.

SOME MODERN STYLE AND TYPES FOREIGN AND NATIVE

Now and then an artist comes into view who, without demonstrating that he is of the first flight, nevertheless makes himself felt as the possessor of an interesting talent. Such, an artist is the Brazilian Candido Portinari, whose oil paintings, frescoes and drawings have been assembled at the Modern Museum. From the introduction to the catalogue it appears that he received his early training at the School of Fine Arts in Rio and made such

progress there that in 1928, at the age of twenty-five, he was awarded a Prix de Voyage which launched him upon travels in France, Italy, Spain and England. It is noted, however, that he did "almost no painting" on this tour but explored the galleries and read omnivorously. "A whole new world", it is added "opened to the coffee worker's son". Since then he has conquered a position for himself in Brazil one which might be said to cause him to be regarded as a kind of artistic ambassador from that country. To what extent does the present exhibition justify acceptance of him in that capacity?

AN IMAGINATIVE REALIST

His first claim upon consideration is his draughtsmanship which has unmistakable merit. It oscillates between delicacy and force. The former quality is charmingly shown in the pencil study of "the Artist's Sister" dating from 1938, a drawing which asserts itself through both firmness and tenderness. But even more characteristic is the group of drawings from the nude which are brought together in one of the five rooms filled by Mr. Portinari's works, studies for figures in the mural decorations executed in the building of the Ministry of Education at Rio. These studies are drawn with power and with an easy certitude that is one of the most attractive elements in the make up of an artist. A strong grasp upon form underlies much of what Mr. Portinari has produced. It tells frequently in his numerous pictures of Brazilian life, as for example in the large "São João Festival". But not always. Even in that admirable painting there are to be detected traces of a tendency toward exaggeration and elsewhere, as in the "Woman and Child", we come upon something like distortion. His occasional disregard of the laws of proportion throws us back for a certain relief upon the drawings I have noted and upon the handful of clean-cut portraits.

Similarly, while the transcripts of peasant life have their racy interest, a greater significance attaches to those designs like "Carcass" or "Burial" or "Scarecrow" in which the realist gives more play to his imagination and brings into his cosmos a hint of that eerie, macabre emotion of which Goya made so much. He is fantastic, perhaps a little morbid. Without being definitely a surrealist he still imparts to his composition the mysterious strain which belongs to that type. Yet his more or less mysterious aspect is faintly titillating because it proceeds from an authentic source, does not savor of claptrap. One is somehow conscious all along of this painter's sincerity. Though he is most convincing when he is most academic, as in the drawings-not only the nudes but several expressive heads-his peculiarly personal contribution would seem to be made in his fantasies. They show the subtler side of his talent. It is a pity that he discloses no impulse toward the creation of beauty.

Reproduz os quadros de Portinari "Cacap" e "Scarecrow" (Espantalhos)

Union, Springfield, Mass., 13 de outubro de 1940.

CANDIDO PORTINARI AT MUSEUM ART — NEARLY A HUNDRED PAINTINGS AND AS MANY DRAWINGS, PRINTS AND STUDIES FOR MURALS — SHOWS GREAT SKILL BUT RAISES QUESTIONS SUBJECT MATTER AND ESTHETIC EXPRESSION.

New York, Oct. 12 — The fact that Candido Portinari has been given what practically amounts to three coming-out parties in the past months requires that his significance as an artist should be seriously considered. In August, the Riverside Museum showed (as the Brazilian section of its 1940 Latin-American exhibition) about two score paintings, drawings and sketches of Portinari's. During August and September the Detroit Institute of Art held a one-man show of his work. This week the Museum of Modern Art has opened an exhibition of almost 100 paintings and another hundred of drawings, prints and studies for murals.

So great a fanfare of recognition all at once cannot help but provoke wonder. Is the boy as good as all that? Picasso, the perennial enfant terrible of our age, had to wait until almost 60 to be acclaimed by the western hemisphere. Here is Portinari at 37, suddenly promoted as the white hope of the Americas. Is it art? Or is it something else?

The really saddening thing about this kind of hopped-up ballyhoo is that it obscures the real quality of the thing under discussion. In reviewing the Portinari addition to the Riverside show on August 11, the writer stated mental reservations about the subject matter and method of esthetic expression employed by Portinari, then went on in a spirit of self-flagellating Calvinism to admit that he is undeniably a painter of marked skill and talent, a craftsman with real feeling for his medium and materials. The latter observation stands reinforced after seeing the further evidence offered by the Museum of Modern Art. But.

"BUT", "BUT"

It is that "but, which is so hard to cry down, seventyseven oils painted in 1939 and 1940 are listed in the catalog; and this does not represent Portinari's complete production. Bring the total up to around 100; that is a picture a week. Some of them are big fellows, like "San João Festival", 683/4 by 77 inches. None are tiny items. The writer is not one to urge that a painter spend three years on a single canvas; and surely prolificity is one measure of the genius of an artist. But.

The uneasiness which prompts this recurring objection may be put in other terms. What motives, energies, ideas, impel the artist of our time? Is he to spend his life playing finger exercises, no matter with how great virtuosity? Is art a game of juggling gilded balls in the air to see how many can be kept spinning at once? Is there an end beyond purely sensuous enjoyment of paint for its own sake? Is art a form of human experience, capable of containing and conveying ideas and values? Or is it merely a

divertissement? Now there are those — notably the authors of the two brief essays in the catalog, Miss Florence Horn and Dr. Robert C. Smith of the Library of Congress — who argue that Portinari is not content with such relatively minor applications of art, but has turned his undoubtedly great talent to important purposes. These are a "lifetime assignment... to paint his own country" and a kind of romantic desire to win justice for the Negro and mulatto population of Brazil by incorporating them in his work as essential parts of Brazilian life. With these purposes, all liberal-minded people are in agreement.

There is room for dissent, however, as to whether Portinari makes his intention clear in his painting. In 1928 he spent a year in Europe on a traveling scholarship. He returned with only one small painting. This fact has been exalted into an almost legendary virtue and used to prove that he shows no influence from contemporary French painting. The argument would seem to be a sophism; for surely the scarecrow pictures come out of surrealism, and sees the wide Champagne landscape of Pierre Roy delicately adumbrated in them. Other features of his style, as the distorted perspective in which he presents figures, notably his "Laborer Eating" of 1938, recall the elongated, multiple perspective of Tchelitchew's bull ring series of 1933 and 1934. In fact, viewing the work as a whole, it is impossible not to be impressed by Portinari's close connection with a tradition which has based itself on conscious, intellectual preoccupation with material problems of painting. The emphasis is not to present subject matter, evoke emotion, or communicate ideas, but to remain closely within the boundaries of formal and esthetic endeavor.

STYLISTIC DICHOTOMY

An esthetic deduction from seeing this really quite comprehensive display is that Portinari is experiencing a kind of stylistic dichotomy. Excluding his portraits, which have been, for the most part, pot-boilers, we find him working in two manners in the same period. The work of the past two years — the most interesting and impressive part of the exhibition, with the exception of the murals and sketches — can be divided roughly into a brown palette and a blue palette. The scarecrow, carnival, circus subjects fall into the latter; for the former he uses themes of daily life, as "Foot-ball" (soccer in Brazil) and "San João Festival".

The brown palette has other attributes; the style is more realistic and solider in form, often it approaches the monumental. In this Portinari seems to be harking back to the tenets which controlled him when he painted "Morro" of 1933, now in the collection of the Museum of Modern Art, and "Seated Women" and "Women Tilling". The large "Composition With Two Figures" painted in 1938, has its monumental character enhanced by the curious effect of fresco which Portinari has contrived with oil on canvas.

The formal character of the blue palette is that it deals with kinetic and atmospheric qualities at the expense of solidity of form. This may be

noted in the extremely handsome "Harrassing Judas" based on a rite traditionally practiced the day before Easter. The brilliant purples blues are so violent that they seem to move as the stuffed effigy of Judas is tossed into the air. "Yellow Scarecrow" has also this turbulent expressionist effect. In some instance, as "Burial" the two styles effect a temporary alliance. This painting does not seem, however, as moving as the earlier one of a similar theme shown at the Riverside Museum.

A BALANCE SHEET

What we find in drawing up a balanve sheet for Portinari is that he is a tremendously energetic worker, possessed of great skill and drive. Whether these qualities are enough, one is still doubtful. Certainly to this observer, the work does not fulfil the claims put forward in Portinari's behalf. The life of Brazil (where the writer has never been) is not made clearer by these visual images; the place of the Negro and mulatto in Brazilian civilization is not interpreted. What Portinari's do is to make one aware of the esthetic experience which produced them; they are essentially forms of experience of an individual, the artist Portinari.

What of the Brazilians-white, Negro, mulatto, Indian, Spanish or which-who till the coffee plantations, which produce 69 per cent of the world's supply? These paintings do not give, at least to the writer, a new awareness of the immediacy of existence for Brazil's 43,000,000; they speak solely of Portinari. What of the burgeoning meat-growing industry? What of the slums, what of malnutrition? In "Morro" the section "across the tracks" is painted; but it is a painting only not additionally a human and social experience as in Daumier's "Laundress". Malnutrition there is, it is evident in the swollen bellies of the children of "Dispossessed"; but the observation is static.

Whether the error in emphasis lies with Portinari or his promoters, nevertheless he must suffer from bad advertising. Dr. Smith ends his preface with the words; "He is the foremost interpreter of that great force which is daily growing more articulate the Negro of the Americas. Unliye Rivera, and the Mexicans, he has no didactic social message to expound". The reservations which have hedged about this observer's reactions to the work may arise from exactly this fact: that art which has nothing to say, which believes in nothing except genteely aloof esthetic preoccupations, does not hold attention long. It may have the fanfare and the brilliantly breaking Roman candles. But art which seeks to bridge the gulf of human indifference of ingnorance by the passion of its own conviction, crying out past technic, past esthetics, will be heard through the ages.

FOR THE FUTURE?

Which is not to say that Portinari may not yet produce art of this unying kind. The large murals for the Brazilian Pavilion at the New York

World's Fair, three of them each about 12 feet square, indicate that when Portinari is posed a problem outside the amphitheater of esthetics, he can go to work with a healthy, objective zest. In these notably "Gaucho Ranch" he makes uses of his inventive sense of perspective with subtle plastic intuitions. Though the murals are really oversize portable panels, they function as wall paintings, with great depth of planince and at the same time solidity of organization.

The murals painted for the ministry of education in Rio de Janeiro are represented by a number of preliminary sketches, color studies, drawings and photographs. Though it is almost impossible to have a sense of the completed work from the black and white notes, yet it is evident that Portinari approached his commission with genuine seriousness and sincerity. The careful figure studies of men at work indicate that his drawings is equal to the rigors of mural composition, which is a less irresponsible and capricious form of construction than the easel painting.

The 70 drawings, lithographs and monotypes which comprises a section of the exhibition add further proof that Portinari has the basic knowledge on which great painting is built. More murals, with the social responsibility they involve, may direct this undoubtedly powerful talent into more truly creative channels.

Art Digest, New York, 15 de outubro de 1940.

PORTINARI OF BRAZIL

New York's second one-man show within a few months of work by the Brazilian Candido Portinari, has opened at the Museum of Modern Art, where oils, mural studies in fresco, drawings and prints by the popular Latin-American are on view through Nov. 17. This exhibition originally opened at the Detroit Museum last summer. At that time, too, an individual showing of Portinari's work comprised Brazil's section of the Riverside Museum's Latin-American exhibition (see September *Art. Digest*).

Portinari's rich full-bodied and classic portraits which attracted most attention in his Riverside Museum presentation, are lacking in the present display, where the emphasis is laid upon his lands-capes and mural studies. These, sparkling in their play of pattern, fall into a surrealistic category part of the time. The more carefully done, realistic lands-capes have an airiness and rugged feeling for solid form that betrays the artist's Italian extraction. The more abstract studies, including generally the frescoes, employ a stylistic device that results in the disassociation of form and line and color, so that each follows its own fate. Thus, the color of a costum may not be contained necessarily within the line that outlines the form. The result is patternistic.

Since he is unusually facile in his draftsmanship and sense of the decorative form, critical opinion on Portinari's work will probably be controver-

sial. To some, the artist gives the impression of having undoubted talent but having nothing to do or say with it. To others, his forms, Parisian-like as they are, speak eloquently of life in his native Brazil.

Writing in the exhibition catalogue, Robert C. Smith of the U. S. Library of Congress says "... Portinari is one of the most gifted of living artist... He has proved that Brazilian painting is in spite of its exotic past and constant borrowings from foreign sources, can be monumental and original".

WHAT THE CRITICS SAID:

Devoting his leadoff to the show, Royal Cortissoz of the "Herald Tribune" credited Portinari with "power and easy certitude" of draftsmanship, but detected tendencies to distortion and exaggeration. "One is somehow conscious all along of this painter's sincerity", he wrote. "Though he is most convincing when he is most academic, as in the drawings — not only the nudes but several expressive heads. His peculiarly personal contribution would seem to be made in his fantasies. They show the subtler side of his talent. It is a pity that he discloses no impulse toward the creation of beauty".

The Brazilian's draftsmanship received in fact a unanimous tribute from the critics. Edward Alden Jewell of the "Times" called his drawings "magnificent". Portinari, he said, is "an artist, cunning indeed in technical resourcefulness and one who, on the basis of sound training, has given imagination wings... In much of his more recent work we may detect emphasis upon decorative surface values as opposed to soberer and deeper traits of expression. Portinari's brush romps with flashing whimsicality. It can be roguish, it can be lyrically blithe, it can caress with thistledown inconsequential impressive. Yet his work can be architecturally impressive"...

Recalling her opinion expressed at Portinari's earlier show, Emily Genauer of the "World Telegram" found it again confirmed: "He is one of the most gifted artists this side of the Atlantic". Miss Genauer found it difficult to keep cool. "Here is painting with all the richness, the gusto, the juiciness of the old masters and at the same time the wit, the capriciousness, the flamboyant gaiety of the most daring of the moderns. It is a show in which to abandon one, self, letting go even of the buoy which is the critical yardstick".

Union Springfield, Mass., 16 de outubro de 1940.

CANDIDO PORTINARI

The Museum of Modern Art, New York City, has opened its exhibition, "Portinari of Brazil". A private reception and preview at the museum were attended by the artist and Brazilian government officials and notables. The

exhibition will be on view through Nov. 17, 10 to 6 daily except Wednesdays, when it is open from 10 to 10, and from noon to 6 Sundays. The Museum and Dr. Armando Vidal, Brazilian commissioner general to the New York World's Fair, are sponsoring a festival of Brazilian music in the auditorium of the museum from today through Oct. 20, Candido Portinari, whose home is in Rio de Janeiro, is Brazil's leading modern artist.

New Yorker New York, 19 de outubro de 1940.

Candido Portinari the Brazilian painter, who is having a one-man show at the Museum of Modern art and is in this country for the first time, has sandy hair and a nice smile; he is thirty-seven years old, five feet five tall, and weighs 56 kilograms, or 123.4576 pounds. He used to weigh 53 kilograms, or 115.8438 pounds, but since coming here has gained 3 kilograms, or 6.6138 lbs, chiefly as a result of consuming too much milk, butter, spaghetti, and dessert. American cafeterias are too much for him. We interviewed him at the Fifth Avenue Hotel, where he is staying with his wife, Maria, a dark Uruguayan girl; their tenty-month-old son, João, a blond; and Candido's sister, Olga, who was out when we called. Olga and Candido are two of family of twelve children. Their parents and their paternal grandmother, who is eight-six, live in Brodowski, the tiny Brazilian village where painter was born. Portinari, who is considered the leading painter of Brazil, and possibly of South America, has long made his home in Rio de Janeiro, twenty-five hours by train from Brodowski, but he visits his parents frequently and has filled the house in which they and his grand-mother live with religious frescoes. Since the grandmother, who can't walk easily, finds the village church too far off, he has bought a house next door for the Brazilian equivalent os sixty dollars and converted it into a private church for her. He still consults his mother on important matters and when he thought of coming, wrote her, "Shall I go to New York? Shall I not go? Or have you no opinion?" She said go.

Brazilians talk Portuguese, and Portinari's English is largely confined to the phrase "Beezness, my wife", by which he means to convey that Mrs. Portinari, who has taken some lessons in English, is in charge of his affairs. She has put him on an allowance and sees to it he doesn't buy too many shirts, ties, and colored silk handkerchiefs. Portinari thinks the men's clothes here are wonderful and has purchased a good deal of haberdashery. He speaks French, and, interrogating him in this language, we learned that his parents were Italian immigrant coffee-plantation workers, and that his first paintings, executed at the age of eight, was of an apple on a table in a framework representing another apple, similar to the one the table, but naturally, larger. When he was twelve, he broke a leg playing soccer; it was set improperly and he walks with a limp. He is glad he had the accident, as he was left with more time for painting and none for soccer.

When he was fifteen he went to Rio, where friends paid his tuition at art school. He soon earned money doing portraits, and in 1928 won a scholarship which took him to Europe, where, in Paris, he acquired his French and his wife. He returned to become a fashionable portrait painter in Rio. Portinari didn't want to be a portrait painter, and on the side painted proletarian pictures, many showing Negroes. Upper-crust Brazilians don't like to have attention drawn to the country's large colored population, but Portinari, who paints what he sees, from memory, kept right on. "People are all colors in Brazil" he told us, "especially blue". He likes blue, and in many of his paintings people carry blue coffins, blue boxes, etc.

Portinari first sent a picture to this country in 1935. It was a painting of coffee-peckers and won second honorable mention at the Carnegie show in Pittsburgh. He has done frescoes for the Ministry of Education Building in Rio, panels for the Brazilian Pavilion at the World's Fair, and some paintings which, reproduced in "Fortune" in June, 1939, brought him to the attention of the Modern Museum people. His reactions to New York are mixed. American movies of gangsters and cowboys, which he attends almost nightly in Rio, had given him a preconceived idea of this country, and he found Manhattan disappointingly mild. "It is an old city, not a new one" he says. "It has a patina".

Eve-Republican Pottsville, Pa., 18 de outubro de 1940.

BRAZILIAN ARTIST GOT START ON COFFEE FARM

Hanging on the walls of the Museum of Modern Art in New York City, there is a collection of 186 paintings by a Brazilian painter, Candido Portinari, whose home is in Rio de Janeiro. Portinari's work is causing a mild furore in the big town, where painters are taken quite calmly. He's modern, paints thinly and in bright colors and draws beautifully. Especially fine are his drawings.

Portinari's story is one of a struggle that is by no means over. It is the plantation store and a speck of cash. Portinari and his eleven brothers in the graphic arts so strongly that he achieved his goal in spite of almost unbelievable handicaps.

He is 37 now, the son of Italian immigrants who went to Brazil as laborers on a coffee plantation, and who are still working there. Portinari's father, in return for keeping the earth clean around the coffee trees allotted to his care and for harvesting the berries, received a crude hut, credit at the plantation store and a speck of cash. Portinari and his eleven brothers and sisters all had to work on the plantation. He began drawing after a brief and irregular schooling of a few years — all he has ever had.

In a soccer game, Portinari had one leg broken. So poor were the facilities for taking care of him that he walks with a marked limp. Some cri-

tics of his crudely shaped people say that he has painted them that way because of his own infirmity.

Portinari got his start as a painter when artisans came to the little town of Brodowski, where his father worked, to redecorate the church. Fascinated by their skill and the process of paintings, he hovered around. They let him mix paints and put stars on the ceiling of the church. He begged to go away with them when they left, but they refused to take him because they had no work for him.

Seven years later his parents saved enough money to pay his way seconds class to Rio to study. He slept in a bathroom and lived on a bowl of soup a day. His teachers, impressed by his great ability, paid his tuition at the School of Fine Arts.

In 1928 he won the Prix de Voyage, which gave him an opportunity to study in Europe. He went over and came back with his Uruguayan wife, Maria, whom he met in Paris. She has been his steadfast solace and critic.

Today he is a fashionable portrait painter, has done the frescoes in the Ministry of Education in Rio de Janeiro, and panels at the Brazilian pavilion at the New York World's Fair. His art shows humble laborers, with big hands and feet, sweating Negroes, and other humble people. The Brazilians don't like them, but the critics do.

Este artigo foi reproduzido nos seguintes jornais: — "Times", Trenton, N. J., em 24 de outubro de 1940 e "Dispatch", Oneida, N. Y., em 6 de novembro de 1940.

Star Washington, D. C. 5 de novembro de 1940.

There is a definite feeling for Brazilian influence in fashions started by the one-man show of Candido Portinari, at the Museum of Modern Art. It's expected that his paintings will have same effect on designers as those of Van Gogh, Picasso and the Mexican exhibitions.

Tribune Chicago, Ill., 18 de outubro de 1940.

The University of Chicago recently showed the paintings of Candido Portinari, Brazilian modern, whose pictures are held in the name of his infant son. The paintings will next be seen at the Museum of Modern Art, in New York, opening there Oct. 9.

Town & Country New York, 19 de outubro de 1940.

THE CANDIDO PORTINARI, one-man affair which opens on October 9 at the Museum of Modern Art should console many people for the scarcity of new European pictures, for this Brazilian painter is far closer to the

Spaniards of the School of Paris than to the art of the western world. His figures are elephantine but handled with grace and sophistication. They move from chocolate-brown shadow to dramatic spotlight, gesture against piercing blue distances, and are caught up in a whirl of little flying particles which give haste and excitement to the pictures. Portinari flings his paint about like watercolor, and even gibbets and buzzards have a kind of wild gaiety which recalls Lurçat's latest work. Up-to-date collectors will doubtless follow the example of Helena Rubinstein and take note of this new discovery who has even inspired the Museum of Modern Art to put over a four-day Brazilian Music Festival starting on October 16.

Reproduz o quadro de Portinari "Girl Holding Flower".

Transcript Boston, Mass., 19 de outubro de 1940.

CANDIDO PORTINARI — MUSEUM OF MODERN ART BOOKS SOUTH AGAIN WITH ONE-MAN SHOW OF BRAZILIAN ARTIST'S WORK

For the third time within a few months, New York's Museum of Modern Art is looking southward, only one indication of a tendency growing more apparent every day. Having recently closed its great Mexican show, and having had its president, Nelson Rockefeller called into service in the interests of promoting cultural relations between the Americas, the museum now opens its first one-man show of the as a South American artist, namely Candido Portinari, most famous painter of Brazil. Until recently, Portinari's work has not been too well known here, although in 1935 his paintings "Coffee" received honorable mention in the Carnegie International.

In 1938, he painted three panels for the Brazilian Pavilion at the World's Fair, and in 1939 one of his paintings was acquired by the Museum of Modern art and was included in the museum's "Art in Our Time" exhibition . This summer he held a large one-man show at the Detroit Institute of Arts, from which come some of the paintings in the present show.

BRAZIL'S LEADING ARTIST

Portinari, whose home is in Rio de Janeiro is Brazil's leading modern artist. Known for a number of years as a distinguished portrait painter, he has recently become noted for his frescoes in the Ministry of Education in Rio, for his murals in the Brazilian pavilion and for his paintings, of Brazilian life.

The artist was born on coffee plantation in the interior of Brazil in 1903. His parents, immigrants from Italy, were coffee workers on the plantation. As Candido was one of 12 children his parents were able to help him in his desire for art instruction only by giving him a second-class ticket to Rio when he was 15 years old. From then on Portinari himself

earned his own meager living and enough for tuition at the School of Fine Arts. After a few years of study he began to receive medals and prizes and, in 1928, won a Prix de Voyage which enabled him to spend three years in Europe where he visited galleries and absorbed a cultural background although he did little actual painting there.

Upon his return to Brazil in 1931 he painted portraits for a living, but his real work was a self assignment to paint Brazilian life as he saw it. In 1936 he joined the faculty of the University of the Federal District in Rio and continued there until the spring of 1939, when the university was closed.

GOVERNMENT COMMISSIONS

Also in 1936 the Brazilian Government commissioned him to paint the frescoes for the new and modern building of the Ministry of Education in Rio. In 1939 the Ministry of Education held a comprehensive exhibition of Portinari's work, consisting of 269 items including many details for the frescoes.

Lenders to the exhibition included the State Department of the United States and the Brazilian representation at the New York World's Fair as well as Mario de Andrade, João Cândido, Mrs. Walter Hochschild, Florence Horn, Josias Leão, Mrs. Josias Leão, Elim O' Shaughnessy, Olga Portinari, Arthur Rubinstein, Mm. Helena Rubinstein, Maria Sermolino and Paul Lester Wiener.

After the exhibition closes at the Museum of Modern Art, it will be shown in several other cities in the United States, among them Chicago, Pittsburgh and St. Louis.

Journal Providence, R. I., 20 de outubro de 1940.

EXHIBIT WORK BY PORTINARI IN NEW YORK

New York, Oct. 19 — Following the close of the exhibit of Mexican Art, the Museum Modern offers another note in Latin-American painting, with the presentation of paintings and drawings from 1932 to 1940, by Cândido Portinari cf. Brazil.

Items loaned by the State Department of the United States the Brazilian Pavilion at New York World's Fair and a number of individual owners are supplemented by a large group from the artist's studio, filling several galleries on the second floor.

His painting is not imitative, but in it is seen an awareness of many sources. There is a strong hint in some instances of the contemporary Mexican School, but without propaganda or violent social protest. He recreates the life about him with power and understanding, equipped as he is with a knowledge of the structure of painting, gained through a study of the great art periods of Europe.

The Portinari paintings vary a great deal in the character of their expression and in their technical approach. While a strong feeling of realism pervades many of the compositions, as in the paintings called "São João Festival" in many of the most recent canvases there is a definite surrealistic tendency. The latter are characterized by a greater looseness of handling, with more marked linear qualities, but with the same plastic relationship of forms in a deep picture field that is apparent in a majority of the paintings.

He is fond of the diminishing perspective of groups of people, trees, poles or other objects as a device for accentuating the deep special thrust, and has used it as an able composer should. In the drawings, too, a wide difference is noted between the strong objective studies for some of the figures in mural compositions, and the rather free-line studies that range from monotypes to rapid studies in the medium of oil on paper.

Portinari makes much use of rich earthy greens and reds with an occasional departure to gayer notes or more sombre neutrals as the character of the subject demands. Indeed, it may be said that his painting generally shows a fine and sensitive coordination of formal and color relationships, that, with devices already mentioned, gives his compositions a remarkable quality of space and air.

Recognition of this Brazilian artist, both here and in his own country is not altogether recent, for he was awarded Second Honorable Mention in the Carnegie International of 1935 commissioned for murals in the Brazilian Pavilion at the New York World's Fair and for murals in fresco in the Ministry of Education in Rio.

Redroduz o quadro de Portinari "Festival at São João".

Star Indianapolis, Ind., 20 de Outubro de 1940.

Visitors to New York between now and Nov. 17, should not fail to go to the Museum of Modern Art, 11 West 53d street, to see the important exhibition of paintings by noted South American modern artist, Cândido Portinari, of Rio de Janeiro, Brazil, who won fame with his frescoes in the Ministry of Education, in Rio, and later with his murals in the Brazilian pavilion at the New York World's fair, also for his paintings of life in Brazil, one of which canvases received second honorable mention in the Carnegie International Show in 1935.

It is of interest to know Portinari's parents were Italian immigrants who were workers on a Brazilian coffee plantation and that all they were able to do was to buy the 15-year-old lad a second-class ticket to Rio when, as one of 12 children in the family, he expressed a wish to study art. Medals and prizes came to him after a few years, study in the School of Fine Arts. Then, in 1928, came the Prix de Voyage (not the Prix de Rome)

which meant three years in Europe. Upon returning to Brazil in 1931, he painted portraits and began his studies of life in Brazil. He also taught for three years in the University of the Federal District. I wonder what became of all the little brothers and sisters — if they got to be owners of coffee plantations.

Sun-Telegraph Pittsburgh, Pa., 20 de outubro de 1940.

PORTINARI HERE IN 41

Note of good cheer: :The exhibition of work by Candido Portinari, Brazilian artist whose powerful "Coffee Pickers" won him a second honorable mention in the 1935 Carnegie International, will be coming to Pittsburgh early in 1941.

The exhibit now current at the Museum of Modern Art, is attracting great attention. It promises to bring us last a whiff of something new.

We should be having a number of interesting one-man shows this year. With no International, no jury expenses and no prizes, Carnegie Institute will have saved a little nest-egg for exhibitions.

Herald Dayton, Ohio, 20 de outubro de 1940.

PAINTINGS BY BRAZILIAN ARTIST COMMENCE U. S. CIRCUIT

In a gesture which looks toward as appreciation of the arts of South America by the people of North America, the Museum of Modern Art, New York, has placed on its walls an exhibition of paintings by Candido Portinari of Brazil.

In connection with the Portinari exhibition, the museum and Dr. Armando Vidal, Brazilian commissioner general to the New York World's Fair, are sponsoring a festival of Brazilian music in the auditorium of the museum which will last through October 20. The programs will be under the direction of the Brazilian composer and director, Burle Marx, assisted by Hugh Ross, director of the Schola Cantorum.

LEADING ARTIST

Candido Portinari whose is in Rio de Janeiro, is Brazil's leading modern artist. Known for a number of years as a distinguished portrait painter, he has recently become noted for his frescoes in the ministry of education, in Rio, for his murals in the Brazilian pavilion at the New York World's Fair, and for his paintings of Brazilian life, one of which was awarded second honorable mention in the Carnegie International in 1935.

Portinari was born on a coffee plantation in the interior of Brazil in 1903. His parents, immigrants from Italy were coffee workers on the plan-

tation. As Candido was one of 12 children his parents were able to help him in his desire for art instruction only by giving him a second-class ticket to Rio when he was 15 years old. From then in Portinari himself earned his own living and enough for tuition at the School of Fine Arts. After a few years of study he began to receive medals and prizes and in 1928, won a Prix de Voyage which enabled him to spend three years in Europe where he visited galleries and absorbed a cultural background although he did little actual painting there.

News Week, New York, 21 de outubro de 1940.

RIO'S AMBASSADOR IN OILS: PORTINARI OF BRAZIL WINS ONE-MAN SHOW IN NEW YORK.

The second of twelve children born to immigrant Italian workers on a Brazilian coffee plantation, Candido Portinari, first heard about art 29 years ago, when he was 8. Some itinerant painters had come to his native Brodowski to redecorate the local church, and they allowed the blue-eyed youngster (whose right leg had been crippled for life in a soccer game) to paint the stars on the ceiling.

Portinari's wagon has been hitched to a star ever since, but the way up has been tough going in spots. At 15 he arrived in Rio de Janeiro with three shirts and a pair of pants wrapped in a flour bag and slept in a bathtub in a boardinghouse-on condition that he be up and out by 5, when the other boarders want to bathe — while he studied art. For funds, he turned out painstakingly accurate copies of photographs cheaper than a photographer could make enlargements. Until 1928, when he received a traveling scholarship, he lived skimpingly by painting portraits for whatever they would bring (his fee now is \$1,000).

The scholarship gave Portinari two years in Europe, during which he painted little and looked a lot — specially (to judge from his work, now) at Picasso's classic period and oils by Jean Lurçat, Joan Miró, Hieronymus Bosch, and other ancient and modern surrealists. Since then Portinari has established himself as Brazil's N. 1 painter — the first big "discovery" of goodwill art exhibits from Latin America. And last week he won an honor coveted by most living artists and granted to few — a one-man show at the Museum of Modern Art in Manhattan, which put on exhibition 91 of his oils, murals and drawings (some of which were selected from a larger show held this fall at the Detroit Institute of Arts).

Up from Rio for the occasion the artist himself helped receive the crowd of 2,000 which turned out for the New York season's first important opening. This trip, Portinari's first to a country he has known heretofore only from movies (which he attends daily) was financed by sales of portraits, for which Portinari is principally known and liked in Rio.

Although the show includes a few portraits — such as the striking likeness of his friend, the pianist Artur Rubinstein (the facile artist turned

it out in four hours) — the Modern Museum's emphasis is on Portinari's drawings, which prove him a superb draftsman, and on the surrealist landscapes, charged with electric blue and peopley by the humble Negro peasants of Brazil.

Reproduz o quadro de Portinari "Scarecrow" (Espantalho).

Herald, Dayton, Ohio, 27 de outubro de 1940.

PICTURES ON EXHIBIT IN OCTOBER ISSUE

After its customary summer suspension, the pocket--size art magazine, "Pictures on Exhibit", has resumed publication with its october issue now on the news-stands. With this issue the magazine enters its fourth year.

There are special feature stories with full-page reproductions on the following subjects: Piero della Francesca, fifteenth century painter, Candido Portinari of Brazil; Alberto Andre of France; the Survey of American Prints at the Boston Museum; Booting American Art; the Silk Screen Print Process. There are also many short biographical stories of artists who are exhibiting in various galleries this month, and reproductions of their work.

An editorial by Charles Z. Offin deals with the question of conscription and the young artists who are affected by it.

Nation, New York, 28 de outubro de 1940.

HIGH BRAZIL

Structures of the sort the Museum of Modern Art heretofore has drawn upon itself are likely to be called forth by its new exhibition, the show of paintings, fresco studies, prints, and sketches by Candido Portinari of Brazil. The censures in past seasons had reference to the museum's propensity, evident in the quality of some of its exhibits, to confuse its function, which is that of an institution for the propagation of artistic values, with that of an educational plant — the dissemination of knowledge. The newer complaints are certain to be excited by what cannot but be felt to be an unhappy identification of his happy double powers on the part of the museum's principal and well-intending patron, Mr. Nelson Rockefeller, in the act of housing the current bulky show in Fifth-third Street.

These double powers, of guardian of the muses and coordinator of commercial and cultural relations between the American republics, coincide to an extent, can be exercised in combination. American no less than European plastic work exhibiting a relation to "the best that has been known and said in the world" it very properly is the ward of a museum director. To constitute such a subject, the work, however, must bear a full relationship to

"culture". Otherwise it belongs in other hands, in others' precincts. And this relationship, the young Brazilian's not uninteresting, in some respects striking art manifests in a measure as yet insufficient to justify its present prominent situation.

It attempts, this earnest work, the projection of Brazilian folkways and folklore through adaptations to European classic and modern idioms and styles. Among them are Piero della Francesca's serene architectural designs, Magnasco's febrile, spookish impressionism, Picasso's monolithic females or female monoliths — one never knows precisely which they are — and the phantasmagorias of Lurçart and other surrealists. But while Portinari is a draftsman, most potently in certain black-and-whites, as a colorist he still is inexpert. His color tends to spottiness; only rarely has he succeeded in drawing and giving motion to his figures with it. In one or two instances the blood-red has a swell and dynamism — cognoscenti claim the hue is that of his natal coffee-bearing earth; and he knows effective ways of throwing shadowy masses about the light, white centers of his compositions. Generally, however, he is constrained to indicate rhythmic motion through outlines and the wild gestures of the figures, and static, even empty areas protrude in his best canvases.

This is not in the least to say that some of his paintings are not at home in the museum. Such a still-life as *Duck and Jar* distinctly possesses paint quality, and a feeling of space and blowing atmosphere pervades more than one fresco. The patterns in some of the lithographs are most imaginative. Neither is it do to say that Mr. Rockefeller was unwise in bringing a Portinari exhibition to these shores. The personality of the artist is worth attention. Evidently he is a man in whom genuine experience is struggling to find its form: feelings about the inertia of the tropics and the brutality and evanescence of human life, tragic and comic feelings about the earthy and jazzy ways of the Brazilian Negroes, feelings of social concern and social sympathy. That numerous of his fellow-countrymen resent his art seems proof of its realism. Still, the fact remains that it is doubtful whether the business of filling the museum's main rooms with a Portinari exhibition — an exhibition at that the season's initial one — does much to brighten the values in whose interests museums presumably exist.

Star-Journal, Minneapolis, Minn., 29 de outubro de 1940.

IT'S IN "FASHION" (the smart new magazine that's scaled the heights of success in less than four months) that "all the girls in Canada and as many this side of the border as can hold or get hold of them, are wearing sentimentals... pins with regimental insignia in diamonds. The air force one is wings, of course.

"Watch for the fashion repercussions from the one-man show of Cândido Portinari, Brazil's most famous artist. His paintings, shown at the

Museum of Modern Art, will probably have the same effect on designers as those of the Van Gogh, Picasso and Mexican exhibitions", is another worthwhile comment in Fashion.

Tribune, Chicago, Ill., 10 de novembro de 1940.

An exhibition which has recently been seen in New York has come to the Marshall Field Galleries for November. It is painting by Cândido Portinari, a painter from Brazil. The work is modern, colorful and rather breathless; if one had to name its most compelling factor undoubtedly that would be its "modernism" a modernism which is reminiscent of the Mexican school.

Sun, Baltimore, Md., 17 de novembro de 1940.

Reproduz o quadro de Portinari "Seven to Brazil".

Times-Tribune Minneapolis, Minn., 17 de novembro de 1940.

NEW YORK, Nov. 16.

When Portinari of Brazil paints the white scarecrow flapping atop a pole on the vast red — brown plain strewn, skulls, buzzards and cacti, it is the South American Valkyrie riding the winds. Two hundred works of the coffee-worker's son from Rio are packing with spectators the Museum of Modern Art. Like Rivera he paints the Museum of Modern Art. Like Rivera he paints poignantly his people — the blacks and whites in affectionate embrace — and using a process of tempera and sand on canvas in his mural cartoons he produces the effect of true fresco and depicts their industries of sugar washes and sugar cane, cotton, tobacco, and coffee. Simple great washes of terra-cotta, ultramarine, greys and whites etched over with lightning black-thread outlines establish a grandeur of feeling.

From sleeping in a bathroom, his belongings in a coffee sack, to Prix de Rome and painter for his government, his art contains the bitter sympathies of Rivera, Picasso — with the other-world qualities of the surrealists. His portraits done in the manner of his early still-life the smooth detail of an Emil Carlsen — his spirit bound. But more free even than his murals are his easel paintings, as strange in their thunderous color as his headless bicycle rider and painted with the freedom of a chained soul unbound.

Harper's, Bazaar, New York, 19 de novembro de 1940.

AT NEW YORK ART GALLERIES

Reproduz o quadro de Cândido Portinari "Coffee Careers".

Bulletin Providence, R. I., 19 de novembro de 1940.

CLEAR AND CLORIOUS COLORS

We pass from the muted tones of gowns worn under our fur coats in December to the pastels. Greens, yellows, blues and pinks have less of a dusty look and are frankly the tones of fruits, flowers and sun-tinted foliage. The newest blue is called Portinari, for the Brazilian artist who uses this near-cobalt. Coral, shrimp and strawberry are the pinks in favor, while in the yellow range, everything from cream to gold is found.

(Released by Fashion League).

Times Chicago, Ill., 28 de novembro de 1940.

Candido Portinari whose paintings caused a cyclone of talk when exhibited at that swank Museum of Modern Art in New York, the Austrian Maximillian Mopp's paintings and the sculpture of Artiste Maillol are all to be represented on the fatal dec. 4.

News, Chicago, Ill., 20 de novembro de 1940.

PORTINARI AT ART CLUB

Paintings by Candido Portinari, the Brazilian, recently exhibited at the Museum of Modern Art, New York, will be shown at the Arts Club of Chicago starting next Thursday. There will be a preview for members Wednesday. In other galleries simultaneously will be seen work by Maximillian Mopp and Aristide Maillol.

Herald-Tribune, New York, 30 de novembro de 1940.

THE MUSEUM OF MODERN ART announced yesterdal its purchase of an oil painting and six drawings and prints by Candido Portinari, Brazilian artist, whose work was recently shown at the museum. The pictures, acquired through the Mrs. John D. Rockefeller jr. Purchase Fund, are the canvas "Scarecrow", painted this year; a drawing of fishermen; three lithographs of figure subjects, and a monotype portrait and a monotype figure subject.

Herald-Tribune, New York, 1 de dezembro de 1940.

ARTS CLUB EXHIBIT

In town on Wednesday the Arts Club's newest exhibit opens with a tea. It's really three exhibitions in one: the paintings of Candido Portinari and

Maximilian Mopp, and the sculpture of Aristide Maillol. Mrs. Henry Field is hostess of the afternoon, and Mrs. Winterbotham Badger is collaborating with Walter Frazier to produce one of the club's usual smart and different tea tables.

American Chicago, Ill., 1 de dezembro de 1940.

PORPINARI ASSESTS WRIGLEY FISH ARE SIGNIFICANT AMERICAN ART

Candido Portinari, the Brazilian artist whose work has been described by critics as fantastic, a trifle morbid, with a suggestion of the "eerie, macabre emotion" of Goya and a strong strain of surrealism, departed for home yesterday afternoon suggesting that he had found a truly significant example of American art in a huge Tintes Square electric advertising sign.

Leaving on the Moore-McCormack liner Uruguay with his family, Mr. Portinari expressed impassioned admiration for the Wrigley sign on the east side of Broadway at Forty-fifth Street. This sign shows four fantastic and morbid fish, definitely surrealistic in form, blowing bubbles. The fish are not shown chewing gum, a touch that might have delighted Mr. Portinari's sense of the eerie and weird.

The artist, who has had a one-man show at the Museum of Modern Art, 11 West Fifty-third Street, and who has been praised as South America's greatest painter, said he found the sign a symbol of Broadway and New York night life. He was not asked whether he was aware that fish are also an American symbol for those who waste their money and their time in such enterprises as buying Brooklyn Bridge.

Times, New York, 1 de dezembro de 1940.

ACQUIRES PORTINARI ART — MODERN MUSEUM BUYS 7 WORKS FOR OWN COLLECTION

The Museum of Modern Art, 11 West Fifth-third Street, has announced the purchase for its own collection of an oil painting and six drawings and prints by Candido Portinari, Brazilian modern artist. The pictures, acquired through the Mrs. John D. Rockefeller Jr., Purchase Fund, are "Scarecrow", oil on canvas 1940; "Fisherman" drawing in oil on paper, 1940; "Figures Running", lithograph, 1939; "Migratory Family", lithograph, 1939 "Mother and Child", lithograph, 1939; "Blind Man Son", monotype, 1939, and "Portrait of Adalgisa Nery" monotype, 1940.

An exhibition of works by Mr. Portinari was held recently by the Museum of Modern Art, and a traveling show of his work will visit several cities in this country during the next few months. It will open at the Arts Club in Chicago on Dec. 4 and will go later to the Carnegie Institute in Pittsburgh and the City Art Museum, St. Louis.

PAINTING EXHIBITS OPENED WITH A WHIRL OF GAY TEAS

The season is becoming definitely arty, and painting exhibitions are opening explosively with gay teas. No matter how rushed the day, most of us can appear at one of these celebrations and at least imbibe a cup of tea.

Just now a Portinari show at the Arts Club is in the offing. Little did one dream on seeing Julien Bryan's pictures of Rio with Candido Portinari painting in his studio that the Arts Club's new regime under Rue Winterbotham Shaw would open with Portinari.

Yet along he comes Wednesday with a new Arts Club board of young matrons and Dr. Frederick Stock, head of the music committee. The last item is, in itself delightful, and with Mrs. Henry Field head of the reception committee, and Mrs. Winterbotham Badger heading the house committee, it looks as if the Arts Club was all set.

Te Geographical society, of which Robert Thorne is president, featured Julien Bryan Tuesday night, and has he traveled to the hot spots. The last of these, and he's just home, was Brazil. Mr. Bryan was there, however, in their winter, and he showed us many snaps of Presidente Vargas and his lady. The latter has magnificent teeth and wears smart hats. Surrounded by their entourage, they were very gay at the races, or christening warships. And Brazilian society at polo or disporting at the country clubs looked sleek and handsome and dresses divinely.

Portinari paints his pictures in a half hour. The one demonstrated by Mr. Bryan was a large one of a negroid woman against a white background and the camera showed him at work busily smudging the paint into the canvas. The results were intriguing, however, and humorous.

Points brought out by Mr. Bryan in his Brazilian talk were first: Brazil's loss of rubber trade to the British, and the downfall of a thousand rubber millionaires. Second: Brazil's loss of coffee trade in the depression, and more hundreds of fortunes wiped out. Third: Brazil's great infiltration by Germans in the south or temperate part of Brazil, which is larger, as we all know than the United States. These Germans have colonized Brazil for 50, and even 100, years, and own many industries and plantations.

Brazilians are annoyed with American business men for two reasons. The Americans write business letters to them in Spanish, which isn't the language of the country. These letters have to be translated into Portuguese before the tired Brazilian business man can read them. Then, in Brazil, they use the metric system. Their weights and measures are unlike ours, and the Brazilians don't quite know what they are getting in pounds, ounces, and tons.

The Germans, it seems, have learned Portuguese, and send along a neat statement in that language of weights and measures as used by their patrons.

But Brazilians will continue to buy our autos, our movies, and our planes in abundance because they like, not because they love us.

Mr. Bryan's pictures are superb. Henry Field, who was there, said that his slides of the Siberian tundras and the land of Manchukuo, are even more remarkable.

News Dallas, Texas, 1 de dezembro de 1940.

RESORT CLOTHES EMPHASIZE COMFORT BUT IN EXOTIC WAY

New York, Nov. 30 — When we go to seek the sun this year we will be completely American. If we go by way of the ocean, it will be American boats carrying us, we will go to American or Pan-American resorts, and we will go in American clothes. Not only will those clothes be designed and made by Americans but they will follow them of this hemisphere.

COLORS ARE CLEAR

We pass from the muted tones of gowns under our fur coats in December, to the clearer colors of a tropical water color. Greens, yellows, blues and pinks have less of a dusty look, and are frankly the tones of fruits, flowers and suntinted foliage. The newest blue is called Portinari, for the Brazilian artist who uses this near-cobalt so well. Coral, shrimp and strawberry are the pinks in favor, while in the yellow range everything from cream to gold is found.

Two colors are better than one, and these three may surpass two. There are many odd joinings of colored blocks, color panels and original uses of color contrast to be found. In prints, brown with the pattern in white, looks new, though the exotic colors of tropical flowers are found in many fabrics. Patterns are larger, especially for, evening clothes and on the beach, while in the daytime stripes are used in so many new ways that they seem to be new themselves.

Observer Charlotte, N. C., 1 de dezembro de 1940.

BRAZILIAN ART SHOW AT U. N. C. — EXHIBIT OF 35 WORKS OF PORTINARI GOES ON DISPLAY TODAY AT UNIVERSITY

Chapel Hill, No. 30 — Thirty-five works of Candido Portinari famous modern Brazilian painter, will go no exhibit in Person Hall Art gallery here Sunday December 1, at 4:30 o'clock, it was announced today by John V. Allcott, head of the art department, who will conduct a gallery tour at 5 o'clock.

Paintings by Portinari have been shown in important museums throughout the American continents.

Though widely traveled in Europe Portinari returned to his native Brazil to portray the natives and their customs with all the warmth and local color that can be seen by a native, Mr. Allcott today in describing the work of this modern artist.

The first of Portinari to be exhibited in the United States was his canvas entitled "Coffee" displayed in the Carnegie International exhibition. In 1938 Portinari was commissioned by the government of Brazil to paint three panels for the Brazilian pavilion at the New York World's Fair. So successful was the artist that in 1939 the Ministry of Education in Rio de Janeiro held a comprehensive show of his works, including 269 items.

Tribune, Chicago, Ill., 6 de dezembro de 1940.

"MUST SEE", ART CRITIC SAYS OF NEW EXHIBITS

Two stunning exhibitions opened recently. At the Arts Club is a brilliant room full of the impressive and fantastic canvases of Portinari, who sailed last week for Brazil after a most successful showing of these same paintings in New York. There are influences of Picasso and Braque to be read into of the compositions but the greater part of the work is purely personal to this gifted Brazilian painter. His foot-ball game is one of the most amusing pictures you will meet in some time.

News, Chicago, Ill., 7 de dezembro de 1940.

AROUND THE GALLERIES

By C. J. BULLIT

Maillol, leading living French sculptor, "stole the show" at the Arts Club from the painters Portinari of Brazil and Maximilian Mopp, lately of Vienna. The "edge" was taken off Portinari, Latin American sensation of the year, by a curtain raiser staged earlier in the season at Marshall Field's, and a re-examination of his vastly bigger show at the Arts Club reveals that Portinari has been "news" rather than overwhelming "genius". Maximilian Mopp, making his Chicago debut, is "interesting" — a term to be applied when there is nothing either very good or very bad to be said about an artist's work.

The big gallery at the Arts Club is devoted to Portinari including "Coffee", the painting that won an honorable mention in the Carnegie International in 1935 and paved the way for the sensation he was destined to create in the United States in this year of 1940.

The Arts Club show is from the Museum of Modern Art, New York. Portinari's high talent as a portrait painter is exemplified in "Artur Rinbinstein".

More notably, Portinari is painter of the industrial life of contemporary Brazil, and the whole gamut of his work in this field is revealed in the Arts Club's show. It ranges from realism to surrealism, with many shades and nuances.

Tribune Chicago, Ill., 8 de dezembro de 1940.

Those who want something more substantian to look at will do well to visit the Arts Club, Wrigley Tower, where, last Wednesday saw the opening of three new exhibitions. Paintings by Candido Portinari (whose work has already been seen here at the University of Chicago and later at the Marshall Field galleries and between those appearances was on view in New York) make a colorful showing. The other two artists represented in the exhibits are Maximilian Mopp and Aristide Maillol.

Times Washington, D. C., 8 de dezembro de 1940.

The Museum of Modern Art, New York City, has purchased for its collection an important painting and six drawings and prints by Candido Portinari, Brazil's foremost modern artist. The pictures acquired through the Mrs. John D. Rockefeller Jr., Purchase Fund, are as follows:

- "Scarecrow", oil on canvas, 1940;
- "Fishermen", drawing in oil on paper, 1940;
- "Figures Running" lithograph, 1939;
- "Migratory Family" lithograph, 1939;
- "Mother and Child", lithograph, 1939;
- "Blind Man and Son", monotype, 1939;
- "Portrait of Adalgisa Nery", monotype, 1940.

The "Scarecrow", painted during the current year, is one of the finest recent paintings by the Brazilian artist.

Mr. Portinari, who made his first trip to the United States to attend the opening of this exhibition at the museum in October is sailing for his home in Rio de Janeiro Saturday.

Tribune Chicago, Ill., 8 de dezembro de 1940.

It was very funny, that Portinari tea at the Arts Club Wednesday afternoon. The long gallery hung with Portinari's works was absolutely empty, while the tea prinking lounge seethed wthe happy humanity. Ladies were pouring tea at a long table, vividly blue and yellow. Mrs. J. Hamilton Lewis, Mrs. Crompton Bangs, Mrs. Donald McPherson, and Miss Alice Parler had been chosen by Mrs. Henry Field as her tea pouring squad. The guests mostly stood ravished by the new, demure, charming young president

of the Arts Club, Mrs. Alfred Shaw, niece of an earlier president, Rue Carpenter. Mrs. Charles B. Goodspeed, now in the "ex" class, was, however, far from being a "has been" in her white furs, hat and all strewn with black locks, the hotsy-totsy furs of the moment. She, too, was looking enchanted at having secured a president so much to the liking of the Arts Club membership.

The Portinari show is interesting. Its black figures under the indigo skies of Brazil have poignancy and life. Many of them, I think may have been painted in 20 minutes, not even a half hour. But they convey something of the outskirts to the jungle. Portinari's portraits include those of Artur Rubinstein and his wife, and some of his smaller canvases swim with animation.

Maximilian Mopp's name attracted me as being unusually fancy. His portraits are remarkable, and it appears he is painting in New York now, being a refugee. Rudolph Reuter called my attention to a huge canvas painting of the New York Philharmonic with Gustav Mahler leading. The painting, being overlarge, was hung in a small detached salon, and Rudolph, having played with that symphony orchestra, was familiar with many of the men, whose portraits he said were excellent. Gustav Mahler was the composer-pianist-conductor who was brought to New York. He returned to Vienna where he died, possibly as a result of wrangles and jangles in the musical organization which featured him.

News, Chicago, Ill., 10 de dezembro de 1940.

BRAZILIAN INFLUENCE

In her new collection of evening gown for resort wear Renne Montague, a young American designer, favors the colors of Portinari, the Brazilian artist famous for his blues and earth reds. These evening gowns capture the bold essence of this Brazilian painter's colors.

The introduction of South American colors into resort fashions is timely, for it is here that they are most natural. They were shown last season in a limited degree; this season they dominate the color news. The immediate influence of one painter's work indicates again how strongly this South American influence dominates the colors now being presented.

Democrat & Chronicle, Rochester, N. Y., 22 de dezembro de 1940.

ART WORKS ACQUIRED

The Museum of Modern Art, 11 West 53rd St., New York, has purchased for its collection an important painting and six drawings and prints by Candido Portinari, Brazil's foremost modern artist.

Times, Chicago, Ill., 15 de novembro de 1940.

At the Arts Club, 400 N. Michigan, are three shows by foreign artists: Maximilian Mopp, German; Portinari of Brazil and Maillol of France. With all due respects to the cult of Maillol he does not have abstract consistent beauty of the classicsc Greek or the creative imagination of Rodin. Many of the figures by Maillol build up with weightly and beautiful forms, but the face is a photographic natural conception and never a mask like the Greeks achieved.

I like what Rodin said and I cannot believe Maillol quite fits into this great tradition of art. "I am" said Rodin, "in the tradition. It is the Ecole des Beaux-Arts that has broken with it. I am in the tradition of the Primitives, of the Egyptians of the Greeks and the Romans".

Mopp's paintings are decorative with a modern flair but become static instead of dynamic. The work of Portinari may not stack up with the great, but one can appreciate his desire to say something with excellent knowledge and skill, imagination and a searching to express what he feels.

CAPÍTULO VII

REPRESENTAÇÃO MUSICAL

I — Concertos de Música Brasileira; II — Arquivo Musical do Comissariado; III — Discoteca; IV — Distribuição de discos mandados gravar pelo comissariado; V — Folhetos sobre música.

I — CONCERTOS DE MÚSICA BRASILEIRA

Para dar acentuado relevo à nossa apresentação à Feira Mundial de Nova York em 1939, promoví a realização de dois (2) concertos sinfônicos no Music-Hall da Feira, respectivamente a 4 e 9 de maio. O êxito de tais concertos não necessita ser relembrado, bastando assinalar que através deles se consagrou definitivamente, nos Estados Unidos, nosso grande compositor Heitor Villa-Lobos.

Heitor Villa-Lobos tem hoje nos meios norte-americanos amplo renome, e existe intensa curiosidade por sua obra e personalidade.

Julgo que o Governo do Brasil prestaria excelente serviço ao renome da cultura brasileira, promovendo a ida de Villa-Lobos aos Estados Unidos da América, habilitando-o com recursos necessários para a realização de uma série de concertos sinfônicos e de câmera de música brasileira, não só deste compositor, mas também de outros notáveis compositores brasileiros.

Para o período de 1940, não foi possível pensar em promover concertos sinfônicos com grandes orquestras e coros com elevado número de vozes.

Do estudo iniciado com os maestros Burle Marx e Hugh Ross resultou um feliz entendimento com o "Museum of Modern Art" então sob a presidência do Sr. Nelson Rockefeller e ora dirigido pelo Sr. John H. Whitney, ambos sinceros amigos do Brasil.

Desde 1939 me aproximara do "Museum" e de seu digno presidente, assim como do Sr. John Abbot, seu vice-presidente executivo.

Das conversações entabolasadas, resultou o entendimento para a realização de uma série de concertos com três programas diferentes, concertos que foram realizados nos dias 16 a 20 de outubro, sendo que a 20, em vesperal e à noite.

O acordo com o "Museum" consta da seguinte carta:

September 16, 1940.

"Dr. Armando Vidal,
Brazilian Commissioner General
to the N. Y. World's Fair
World's Fair,
New York.

Dear Dr. Vidal:

It is deed a very great pleasure for the Museum of Modern Art to cooperate with the Brazilian Commisioner General to the N. Y. World's Fair in the presentation of a Festival of Brazilian Music which will be held in the auditorium of the Museum of Modern Art from October 16 through October 20, 1940.

This letter with its various conditions and the attached budget will be the basis for our cooperation in this project. If you are in agreement would you be kind enough to sign copy of this letter, as well as one copy of the enclosed budget and return them to me.

1. It is understood and agreed that this series of concerts shall be known as the Festival of Brazilian Music presented by the Brazilian Commisioner General to the New York World's Fair and by the Museum of Modern Art.

2. It is understood and agreed that the budget for the Festival of Brazilian music will be \$8500. as further enumerated in the enclosed budget.

The Brazilian Commisioner General and the Museum of Modern Art agree to cover equal shares any deficit arising from this Festival of Brazilian Music to the extent of \$6.000. All income derived from the sale

of tickets will be used to defray the expenses enumerated in the budget and the deficit shall be the difference between the expenses of the Festival of Brazilian Music and all income received from the sale of the tickets.

The tickets will be so priced that there is a reasonable expectation of an income of \$3500. It is our hope that the income may be even larger.

3. It is understood and agreed that you authorize me as Executive Vice-President of the Museum of Modern Art to sign all necessary contracts, papers, etc., dealing with the Festival of Brazilian Music.

4. It is understood and agreed that the Brazilian Commissioner General to the N. Y. World's Fair and the Museum of Modern Art will each receive twenty (20) complimentary tickets for the opening performance.

5. It is understood and agreed that the Museum of Modern Art shall at its discretion present complimentary tickets to representatives of the press, radio and phonograph recording.

6. It is understood and agreed that the Museum of Modern Art may call upon the Brazilian Commissioner General to the N. Y. World's Fair for payments to meet expenditures up to the sum of \$3000, as such payments become due.

The Museum of Modern Art will render a complete accounting of the Festival together with any monies due the Brazilian Commissioner General to the N. Y. World's Fair within thirty (30) days after the termination of the Festival.

7. It is understood and agreed that the Museum of Modern Art will open negotiations at once for a radio broadcast and for phonograph recordings of selections from the Festival.

8. It is understood and agreed that notwithstanding any of the provisions enumerated above, that should the deficit for the above mentioned concerts exceed the sum of \$6000 that the Brazilian Commissioner General to the N. Y. World's Fair and the Museum of Modern Art will hold themselves equally responsible to meet

such a deficit through the payment of equal sums of money. It is my belief that under the terms of the budget such a contingency is most unlikely, but I feel that this clause should be included for our mutual protection.

Very sincerely yours, *John Abbott*. Approved:
Armando Vidal, Brazilian Commissioner General to the
N. Y. World's Fair.

Os Maestros Burle Marx e Hugh Ross organizaram os programas dos concertos, com minha assistência, assim como um folheto que foi publicado sob o título "Festival of Brazilian Music" e transcrito adiante.

O "Museum" encarregou-se de dirigir a propaganda e publicidade pela imprensa e rádio.

Para bem se apreciar o alcance da série de seis (6) concertos realizados durante o mês de outubro no Auditorium do "Museum of Modern Art", é interessante transcrever aqui, trechos do relatório apresentado pelo *manager* dos concertos a este Comissariado Geral e à direção do Museu.

A série de concertos denominada "Festival of Brazilian Music", constituiu a primeira oportunidade em que um grande grupo de regentes solistas e brasileiros figuraram em um mesmo programa e a primeira vez que um tão elevado número de compositores brasileiros foi apresentado simultaneamente ao público norte-americano.

Sete artistas brasileiros figuraram nos programas e foram executadas obras de dezessete compositores brasileiros. Artistas: Burle Marx, regente; Elsie Houston, soprano; Cândido Botelho, tenor; Bernardo Segall, pianista; Pery Machado, violinista; Romeu Silva e sua orquestra e o acompanhador Constantino Gallinicos.

Os compositores que figuraram nos programas compreendem Villa-Lobos, F. Mignone, L. Fernandez, Ernesto Nazareth, Heckel Tavares, Luciano Gallet, Fructuoso Vianna, Jayme Ovalle, Camargo Guernieri, J. Cascata, Vicente Paiva, Humberto Porto, H. Lobos,

M. de Oliveira, Romeu Silva, Oswaldo Gogliano (Vadico) e João Chagas.

No programa figurava, ainda, Arthur Rubstein cujo elogio é desnecessário e ao qual Villa-Lobos dedicára sua obra prima para piano, "Rudepoema", que figurou no terceiro programa; Hugh Ross, regente norte-americano, natural da Inglaterra, e grande amigo da música brasileira, dirigiu um grupo coral de S. Schola Cantorum de New York.

Com a orquestra de câmera composta de músicos locais em número de 27, os 24 cantores da Schola Cantorum, os 6 músicos da orquestra Romeu Silva e mais os solistas e regentes, figuraram nos programas do Festival sessenta e sete (67) executantes.

E' de salientar que foram apresentados ao público norte-americano, pela primeira vez, onze (11) composições que figuraram no Festival.

E' digno de nota o fato do Festival ter gozado da excepcional publicidade de dez (10) horas e quarenta minutos de irradiação. Quem está habituado a avaliar o custo das irradiações nos Estados Unidos e a repercussão decorrente das mesmas pode fazer uma idéia do significado de dez horas e quarenta minutos de irradiação pelas estações de Nova York.

Transcrevemos as próprias palavras do Relatório acima referido:

PROGRAMS ON THE AIR TOTAL OF TEN HOURS AND
AND FORTY MINUTES

In addition to other radio coverage, each program was broadcast over the national network WJZ and was sent by short wave over station WCBX to Brazil. On the broadcast to Brazil the opening night of the Festival, October 16, Dr. Armando Vidal, the Commissioner General from Brazil to the New York World's Fair, and Dr. Carleton Sprague Smith, Chairman of the Music Committee of Modern Art, spoke in Portuguese. This program was re-broadcast by the Department of Press and Propaganda of Brazil over a general South America hook-up. On the final broadcast to South America on Sunday evening, October 20, Dr. Vidal spoke again. (Detailed report radio coverage follows).

RADIO COVERAGE FESTIVAL OF BRAZILIAN MUSIC

Oct. — 13 — Aft.

WABC

2:30—3:00

WCBX Eve. Oct. 16	WQXR Aft. Oct. 17	WCBX Eve. Oct. 18	WQXR Aft. Oct. 19	WNYC Aft. Oct. 20	WCBX Eve. Oct. 20
9-10:30	4-5	9-10:30	4-5:30	4-4:30	9-10:30
WJZ		WJZ		WJZ	WQXR
10-10:30		9:35-10		4:30-5	9:15-10:30

Preview program.

Re-broadcast by Ministry of Press and Propaganda of Brazil over South American hook-up.

"Carleton Sprague Smith and Dr. Armando Vidal spoke in Portuguese.

"Dr. Armando Vidal spoke.

WCHX (OBS Shortwave to Brazil).

WJZ (NBC Blue Network).

WQXR (Interstate Broadcasting Co.).

WNYC (Municipal Broadcasting Station).

TOTAL STATION TIMES

WABC — 30 min.

WCBX — 4 hrs. 30 min.

WJZ — 1 hr. 25 min.

WQXR — 3 hrs. 45 min.

WNYC — 30 min.

PUBLICIDADE PELA IMPRENSA

A publicidade pela imprensa não foi menor, e o Relatório, de acordo com o método norte-americano, avaliou o espaço ocupado pela publicidade em quatro páginas inteiras o que representa excepcional publicidade em Nova York.

Foram publicadas 675 polegadas de colunas de jornais contendo publicidade antecipada e apreciações sobre o Festival, nas áreas metropolitana de Nova York e nacional. Uma página equivale a 168 polegadas de colunas e assim, o espaço dedicado à publicidade do Festival corresponde a pouco mais de quatro páginas completas.

A Associated Press e a United Press enviaram a seus assinantes norte e latino-americanos amplo noticiário. Só a Associated Press enviou nove mil palavras a mais de cem jornais latino-americanos, doze dos quais, pelo menos, no Brasil.

As revistas "Time" e "Newsweek", publicaram crônicas sobre o Festival.

A RCA VICTOR PUBLICOU UM ALBUM DE CINCO DISCOS COM MÚSICAS DE VILLA-LOBOS

A RCA Victor Manufacturing Co. gravou cinco (5) discos reproduzindo algumas das composições de Villa-Lobos, executadas no Festival, a saber: — "Bachiana Brasileira n. 1; Ária da Bachiana n. 5"; "Canção d'O Ferreiro" e "Canção da Saudade", cantadas pela Schola Cantorum, e "Canção do Carreiro", cantada por Elsie Houston.

Estes cinco discos foram reunidos em um album sob o título "Brazilian Music of Villa-Lobos", feita referência à sua organização pelo Comissário Geral do Brasil e o Museum of Modern Art. A capa do album foi desenhada pelo conhecido desenhista de cartazes Jean Carlu.

Ainda em consequência do Festival foi gravado mais uma série de discos contendo "A prole do bébé", de Villa-Lobos, executada pelo exímio pianista Arthur Rubinstein no Festival, assim como as "Impressões Seresteiras".

PERSONALIDADES INTERESSADAS NAS RELAÇÕES INTER-AMERICANAS NO CAMPO DA MÚSICA

O "Museum of Modern Art" promovera, em maio de 1940, uma série de concertos de música mexicana. Nesta ocasião pôde organizar uma lista de 200 nomes de pessoas de destaque social ou artístico, interessadas na música dos países americanos, pessoas todas que compareceram ou manifestaram seu interesse pela *Conferência sobre relações inter-americanas no campo da música* realizada em

Washington nos dias 18 e 19 de outubro de 1939. A esta lista de 200 nomes, foi acrescida outra de cinquenta (50) pessoas, cujos nomes foram sugeridos pelo Dr. William Berrian, presidente da "Conferência" e grande amigo do Brasil.

A todas estas 250 pessoas qualificadas, foram remetidos os folhetos "Festival of Brazilian Music", habilitando-os assim, a melhor conhecimento da música brasileira em vários aspectos.

Reproduzimos, a seguir, o folheto-programa "Festival of Brazilian Music" e, bem assim, as críticas dos concertos publicadas nos principais jornais norte-americanos.

THE COMMISSIONER GENERAL FROM BRAZIL TO THE NEW YORK WORLD'S FAIR, DR. ARMANDO VIDAL, AND THE MUSEUM OF MODERN ART PRESENT

A FESTIVAL OF BRAZILIAN MUSIC
ARRANGED BY *BURLE MARX* IN ASSOCIATION WITH *HUGH ROSS*

OCTOBER 16 THROUGH OCTOBER 20, 1940

HELD AS A COMPLEMENT TO AN EXHIBITION OF THE WORK OF THE BRAZILIAN PAINTER *PORTINARI*, IN THE AUDITORIUM OF

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK CITY

PATRONS' COMMITTEE

THEIR EXCELLENCIES, THE BRAZILIAN AMBASSADOR AND MME. CARLOS MARTINS DR. ARMANDO VIDAL, COMMISSIONER GENERAL FOR BRAZIL TO THE NEW YORK WORLD'S FAIR, AND MME. VIDAL

THE HONORABLE OSCAR CORREIA, CONSUL GENERAL OF BRAZIL

COMMANDER AYRES PINTO DA FONSECA COSTA

CAPTAIN MARIO CELESTINO

CAPTAIN J. MENDES DA SILVA

MR. AND MRS. JOHN E. ABBOTT

MISS ELIZABETH ARDEN

MR. RENATO AZEVEDO

MRS. BENJAMIN BREWSTER
JENNINGS

MRS. HUGH KELLEHER

MR. LINCOLN KIRSTEIN

MRS. HENRY LABOISSE, JR.

MRS. ALBERT D. LASKER

MRS. DAVID M. LEVY

MR. AND MRS. SAMUEL A. LEWIS OHN

MR. AND MRS. ARCHIBALD MACLEISH

MR. G. W. MAGALHÃES

MRS. SETH MILLIKEN

MR. A. B. MOORE

MRS. MAURICE MOORE

MRS. DWIGHT MORROW

MR. AND MRS. WILLIAM S. PALEY

MR. AND MRS. ALFRED H.
BARR, JR.

DR. AND MRS. FRANK J. BLACK

MRS. CORNELIUS N. BLISS

MRS. ROBERT WOODS BLISS

MR. AND MRS. HARRY A. BULL

MRS. WILLIAM A. M. BURDEN,
JR.

MR. MARIO CAMARA

MR. JAMES S. CARSON

MRS. PORTER CHANDLER

MR. AND MRS. STEPHEN C.
CLARK

MRS. GRIFFITH B. COALE

MR. ARTHUR R. COELHO

MRS. WILLIAM S. COWLES

MRS. W. MURRAY CRANE

MR. FRANK CROWNINSHIELD

MR. OVIDIO DE ABREU

MRS. WILLIAM T. EMMET, JR.

MR. MARSHALL FIELD

MRS. ROBERT H. FIFE

MR. BERENT FRIELE

MRS. BERNARD F. GIMBEL

MRS. CHARLES B. GOODSPED

MR. A. CONGER GOODYEAR.

MR. STANTON GRIFFIS

MRS. SIMON GUGGENHEIM

MR. GUILHERME GUINLE

MRS. SHERMAN P. HAIGHT

MRS. WILLIAM HALE HARKNESS

MRS. W. AVERILL HARRIMAN

MR. FREDERICK E. HASLER

MRS. ROBERT C. HILL

MRS. O'DONNELL ISELIN

MRS. WALTER HOCHSCHILD

MRS. JOHN C. PARSONS

MRS. CHARLES S. PAYSON

MR. EURICO PENTEADO

MRS. HAROLD PRATT

MRS. ARTHUR REIS

MR. AND MRS. STANLEY RE-
SOR

MRS. JOHN D. ROCKEFELLER,
JR.

MR. AND MRS. NELSON A. RO-
CKEFELLER

MME. HELENA RUBINSTEIN

MR. AND MRS. BEARDSLEY
RUML

MRS. CHARLES H. RUSSELL, JR.

MR. NATHANIEL SALTONSTALL

MRS. EUSTACE J. SELIGMAN

MRS. JOHN S. SHEPPARD

MRS. KENNETH F. SIMPSON

DR. AND MRS. CARLETON
SPRAGUE SMITH

MRS. GEORGE PALEN SNOW

MRS. J. P. STEVENS

MR. JAMES SPEYER

MR. JUAN B. TRIPPE

MR. W. V. B. VAN DYCK

MR. AND MRS. EDWARD M. M.
WARBURG

MRS. GEORGE HENRY WAR-
REN, JR.

MRS. ELTON S. WAYLAND

MISS EDITH WETMORE

MR. JOHN HAY WHITNEY

MRS. PAUL LESTER WIENER

PRINCESS ALEXIS ZALSTEM-
ZALESSKY

INTRODUCTION

BY BURLE MARX

To appreciate Brazilian art music of today, a survey of its sources is helpful. They lie in the popular and folk music of the country. The present programs do not feature historical music. The examples selected are such that even a layman can feel the

connections between the folk source and contemporary Brazilian music.

Brazilian music goes back to the earliest days of colonization in the sixteenth century. The three following centuries saw the evolution and blending of many diverse elements and resources among which the Portuguese, African and Indian predominated. The special flavor of the Indians, however, derives as much from the Gregorian music brought over by the Jesuit missionaries as from any verifiable creations of their own.

By the middle of the nineteenth century, musical culture in Rio reached a cosmopolitan climax. The Court of Pedro II, who was a great lover and admirer of Liszt and Wagner, fostered many circles of music patrons and Rio was visited by the best opera companies and the greatest artists. Not so many years before Toscanini began his career as a conductor at the Theatro Lyrico, which no longer exists, Wagner seriously considered presenting there the first performance of *Tristan und Isolde*.

From this auspicious background came Carlos Gomes (1836-1896), who studied in Milan under the patronage of the Emperor. He was a great melodist and the first opera composer of the Americas to attain European acclaim. His operas, *Il Guarany* and *Lo Schiavo*, based on native subjects, show the earliest use of folk material. Alberto Nepomuceno (1864-1920), who composed in every form, was the first to conceive the idea of music as a national art. It was Nepomuceno who dreamed of a national expression and who personally guided Brazil's greatest composer, Villa-Lobos, along the path he later followed.

The abolition of slavery in 1888 and the proclamation of the Republic in the following year impoverished the former wealthy patrons of music and put an end to their support and their salons.

Economic and political upheaval gave a new direction to the whole of music. While serious composition was left in a state of suspension, sociological reforms provided the greatest impetus for the expansion and development of the popular style. The joy of freedom among the former negro slaves and the great masses of

the people was expressed with the greatest exuberance, until it seemed as if they no longer had a sad moment or a sad music.

The Carnaval, the national holiday of the country, became the expression of the whole of the Brazilian people as well as the repository of the popular and folk contributions. The peasants who came down from the mountains with their songs, dances and instruments, mixed with the people of the city, left them part of their heritage and took back the newer urban expressions. The four days of festivities were the occasion for a great outburst of music, the white and the negro, the improvised and the traditional, the whole a fusion of the national spirit.

The *maxixe*, the earliest of the popular dances, was the physical expression of this elemental mass exuberance. Danced in the Carnaval Clubs, it was never accepted by the upper classes. With its background of heavy African rhythms, it was played by military bands as loud as possible and was absolutely without artistry as music.

Amidst all this, Ernesto Nazareth (1867[?]-1932), whom we can call the father of the new popular movement, created the *Tango Brasileiro*, his foremost contribution to the new salon style. In his experiments with the *chôro*, one of the earliest of the popular forms, Nazareth developed it to a point from which Villa-Lobos subsequently carried it to its highest form in his great *chôros*. Called *chôros* (*shoros*) by Villa-Lobos to denote the plurality of his sources, his first *chôros* for guitar alone, dedicated to Nazareth, is a vivid example of his indebtedness to the piano *chôros* of Nazareth. Material used in Villa-Lobos' *Chôros No. VIII* and the *Nonetto* is directly derived from Nazareth's *Turuna*.

In its popular aspect, the *chôro* is an improvised piece in which one instrument, predominating over an ensemble, shows its virtuosity in a constant, revolving movement. It refers not to a definite form, but rather to the character of the work. In its primitive state at the beginning of the last century, the *chôro* was played by the flute, *cavaquinho* (a three-quarter ukulele) and guitar. Perhaps because of the practicability of the combination, the *chôro* became associated with the Brazilian serenade, referring

to music played in the evening as well as to the courtship of a lady. The Portuguese word *sereno* for the humid evening air has infinitely more subtle meaning in Brazil than in non-tropical countries.

As the *chôro* developed, the flute gave way to the clarinet and the whole ensemble became enlarged. With the appearance of Irineu de Almeida in Rio about 1912, a virtuoso on the wind instrument known as the *ophicleide*, the proportions of a large wind choir had been reached, including the tuba and the cornet à pistons.

In 1920 when Romeo Silva organized his ensemble he introduced the alto saxophone into the *chôro*. Today it may include as many as three saxophones of a similar tuning. In its present development the *chôro* still retains its essential characteristic, that of a solo instrument predominating over an ensemble. While Nazareth was the first one to write them down, the improvisational character still continues.

In this period of musical fermentation, change and growth, Villa-Lobos, a self-taught artist with strength, imagination and color, became the living embodiment of his background. The theory teachers of the National Conservatory in Rio, Angelo França and Francisco Braga, have both declared that the lessons they managed to give him were actually not worth mentioning. Indeed, with his independent temperament, Villa-Lobos was compelled to fight his way out of narrow academic confines. The torrential creative compulsion of his genius was perfected by trial and error and is of a scope and meaning that far overshadow any reservations in the judgment of his talents.

During the World War, when Brazil was practically shut off from the outside world, Villa-Lobos was composing with barely any knowledge of the modern music of Europe. He heard Debussy for the first time in 1918 through the pianist, Artur Rubinstein. The *Quatuor* on the second program, written shortly after, shows Debussyan color but bears conclusive testimony to the originality of his mind in a period when the tides of impressionism washed over almost everyone else. In a similar vein, when

he left Brazil for the first time at the age of forty-one and came to Paris, he said, "I didn't come to learn. I've come to show you what I've done!"

With a slogan, "Better bad of mine than good of others", a prodigious capacity for work and an inexhaustible energy that demands no more than four hours of sleep a night, he has reached an output, unheard-of in our time, of over fourteen hundred musical works in every form.

Among other outstanding composers who are building a contemporary Brazilian national school are Lorenzo Fernandes (1897), Francisco Mignone (1897) and M. Camargo Guarnieri (1907). Their individual contributions show the immense possibilities of our folklore and rhythms, sources which even today have been scarcely drawn upon.

BURLE MARX, CONDUCTOR

PROGRAM 1

ELsie HOUSTON, SOPRANO

THE CHOROS

ROMEO SILVA AND HIS ORCHESTRA

BERNARDO SEGALL, PIANIST

WEDNESDAY EVENING, OCTOBER 16

CANDIDO BOTELHO, TENOR

THURSDAY AFTERNOON, OCTOBER 17

CONSTANTINE CALLINICOS, ACCOMPA-

Notes for this program will be found
NIST FOR MR. BOTELHO on pages 10 to 12

1. THREE POPULAR DANCES

Ernesto Nazareth

- A. Turuna (Tango Brasileiro)
- B. Apanhei-te Cavaquinho (Choro)
- C. Odeon (Tango Brasileiro)

MR. SILVA AND HIS ORCHESTRA

2. ART SONGS WITH PIANOFORTE ACCOMPANIMENT

- A. Sai-Arue
- B. Canção do Mar
- C. Toada p'ra Você
- D. A Coieita
- M. Camargo Guarnieri
- O. Lorenzo Fernandez
- O. Lorenzo Fernandez
- Francisco Mignone

MR. BOTELHO

3. CHORO AND MARCHA

- A. Choro in F minor (for piano and percussion) Vadico
- B. Passarinho do Relógio H. Lobos and M. de Oliveira

MR. SILVA AND HIS ORCHESTRA

4. CHOROS NO. IV (for 3 horns and trombone) Heitor Villa-Lobos

MR. MARX, ELLEN STONE, PHILLIP PALMER, H. JACOBS,
AND SIMON KARASICK

5. PIANO SOLOS

- A. Dansa Brasileira
 - B. Pieces from Sete Miniaturas
 - C. Choros No. V. (Alma Brasileira)
 - M. Camargo Guarnieri
 - Fructuoso Vianna
 - Heitor Villa-Lobos
- Canto Infantil. Dansa de Negros. Tanguinho.
Dansa Caipira

MR. SEGALL

6. FOUR FOLK SONGS WITH ORCHESTRA

- | | |
|---------------------------|--------------------|
| A. Funeral de um Rei Nagô | Heckel Tavares |
| B. Banzo | Heckel Tavares |
| C. Iáíá Baianinha | Humberto Porto |
| D. Xangô | Heitor Villa-Lobos |

MR. BOTELHO, MR. SILVA AND HIS ORCHESTRA

TEN-MINUTE INTERMISSION

7. POPULAR MUSIC

- | | |
|----------------------------|------------------|
| Bambino (Tango Brasileiro) | Ernesto Nazareth |
|----------------------------|------------------|

JOÃO CHAGAS, MR. SILVA AND HIS ORCHESTRA

8. CHOROS BIS (for violin and cello) Heitor Villa-Lobos

MICHEL GUSSIKOFF AND ENGELBERT ROENTGEN

9. CHOROS NO. VII FOR CHAMBER ORCHESTRA Heitor Villa-Lobos

MR. MARX AND ORCHESTRA

10. FOLK SONGS WITH ORCHESTRAL ACCOMPANIMENT

- | | |
|---------------|----------------------------|
| A. Tayeras | Arranged by Luciano Gallet |
| B. Guritan | Arranged by Elsie Houston |
| C. Oia o sapo | Arranged by Heckel Tavares |

MISS HOUSTON, MR. SILVA AND HIS ORCHESTRA

11. VOODOO SONGS

Candomblé — Four Themes

- A. Eua B. Odure C. Ogum D. Exu

E'oro so (with percussion) Elsie Houston

MISS HOUSTON

HUGH ROSS, CONDUCTOR
ELSIE HOUSTON, SOPRANO
PERY MACHADO, VIOLINIST
LUCILE LAWRENCE, HARPIST
BERNARDO SEGALL, PIANIST
RÓMEO SILVA AND HIS ORCHESTRA
MEMBERS OF THE SCHOLA CANTORUM OF NEW YORK
PABLO MIQUEL, ACCOMPANIST FOR MISS HOUSTON
SANFORD SCHLUSSEL, ACCOMPANIST FOR MR. MACHADO AND THE SCHOLA CANTORUM

PROGRAM 2
POPULAR AND CONCERTED RHYTHMS

FRIDAY EVENING, OCTOBER 18

SATURDAY AFTERNOON, OCTOBER 19

Notes for this program will be found on pages 13 to 15

1. TWO CHOROS

- A. Brincando
B. Nenen

João Chagas
Ernesto Nazareth

JOÃO CHAGAS, MR. SILVA AND HIS ORCHESTRA

2. VIOLIN SOLOS

- A. Serenidade B. A Mariposa na Luz C. O Canto do Cysne Negro
MR. MACHADO

Heitor Villa-Lobos

3. QUATUOR (for harp, celesta, flute, saxophone,

and women's voices)

Heitor Villa-Lobos

Allegro con moto Andante Allegro deciso

MR. ROSS MISS LAWRENCE, MEMBERS OF THE SCHOLA CANTORUM,
SOPRANO OBLIGATO — MARIAN LINDSAY

4. RHYTHMIC PATTERNS

- A. Pulo do Gato. Marcha Brasileira

J. Cascata

FERNANDO ALVARES

- B. Terra Boa. Samba batucada

Vicente Paiva

JOÃO CHAGAS

- C. Coroné. Embolada

Romeo Silva

FERNANDO ALVARES

MR. SILVA AND HIS ORCHESTRA

5. FOLK SONGS (arranged for chorus and pianoforte) Luciano Gallei

- A. Puxa o melão, Sabiá
(Soprano obbligato) MARION EDWARDS
- (Tenor obbligato) ALBERT BARBER
- B. Eu via amor pequenino
- C. Toca zumba
(Baritone obbligato) WILLIAM MERCER

MR. ROSS AND MEMBERS OF THE SCHOLA CANTORUM

TEN-MINUTE INTERMISSION

6. ART SONGS WITH PIANO

- | | |
|-----------------------|----------------------|
| A. Dona Janaina | M. Camargo Guarnieri |
| B. Estrela do Mar | Jayme Ovalle |
| C. Berimbau | Jayme Ovalle |
| D. Na paz do outono | Heitor Villa-Lobos |
| E. Canção do carreiro | Heitor Villa-Lobos |

MISS HOUSTON

7. NONETTO (for chamber orchestra and chorus) Heitor Villa-Lobos

MR. ROSS, MR. SEGALL, MEMBERS OF THE SCHOLA CANTORUM,
SOPRANO OBLIGATO — RUTH KENWORTHY, CHAMBER ORCHESTRA

ARTUR RUBINSTEIN, PIANIST

PROGRAM 3

BURLE MARX, CONDUCTOR

HUGH ROSS, CONDUCTOR

VILLA-LOBOS

VIRGINIA JOHNSON, SOPRANO

CANDIDO BOTELHO, TENOR

SUNDAY AFTERNOON AND

MEMBERS OF THE SCHOLA CANTO-
RUM OF NEW YORK

SUNDAY EVENING, OCTOBER 20

CONSTANTINE CALLINICOS, ACCOMPA-
NIST FOR MR. BOTELHO

Notes for this program will be found
on pages 15 to 16

-
1. BACHIANA BRASILEIRA NO. 1 (for orchestra of
eight celli)

Heitor Villa-Lobos

MR. MARX AND ORCHESTRA

2. FOLK SONGS (for chorus a cappella and tenor) Heitor Villa-Lobos

A. O Ferreiro B. Canção da Saudade C. As
Costureiras

MR. ROSS AND MEMBERS OF THE SCHOLA CANTORUM

ALTO OBBLIGATO, LORAIN ELEY; TENOR OBBLIGATO, ALAN ADAIR

D. Sertão no Estio E. Teiru

MR. BOTELHO

F. Jaquibau

3. ARIA FROM BACHIANA NO. V (for soprano
and celli)

Heitor Villa-Lobos

MR. MARX, MISS JOHNSON AND ORCHESTRA

4. PIANO SOLOS

A. Rudepoema

Heitor Villa-Lobos

TEN-MINUTE INTERMISSION

B. Prole do Bebê (The Baby's Family); (1)
Branquinha (China Doll); (2) Moreninha
(Putty Doll); (3) Caboclinha (Clay Doll);
(4) Mulatinha (Mulatto Rubber Doll); (5)
Negrinha (Negro Wooden Doll); (6) A po-
brezinha (Poor Rag Doll); (7) O polichinelo
(Clown Doll); (8) Bruxa (Witch Doll)

Heitor Villa-Lobos

C. Impressões Seresteiras Brasileiras

Heitor Villa-Lobos

MR. RUBINSTEIN

NOTES FOR PROGRAM 1

Wednesday Evening, October 16 and Thursday Afternoon, October 17

1. THREE POPULAR DANCES. ERNESTO NAZARETH. RIO DE JANEIRO (1867[?]-1932)

The *Tango Brasileiro* is an original and indigenous dance form created by Nazareth and has nothing in common with the Argentine tango. *Turuna* and *Odeon* are excellent examples of a form essentially melodic and expressive in character. *Odeon* was named after one of the fashionable Rio cinema houses in whose waiting salon Nazareth first played many of his new *tangos* and *choros*.

Apanhei-te, Cavaquinho, which means "I've Got You, Little Ukulele," is one of Nazareth's earliest *choros*. The *choro*, dating from the first half of the nineteenth century, has been the most flexible of the popular forms.

Ernesto Nazareth died without ever realizing the value of his contributions both to popular and serious music. He was so deaf towards the end of his life that he played the piano with one ear almost resting on the keyboard. In the presence of serious musicians he felt ashamed of his efforts and could be made to play his own works apologetically, only after beginning with a Chopin waltz.

2. ART SONGS WITH PIANOFORTE ACCOMPANIMENT.

A. SAI-ARUE. M. CAMARGO GUARNIERI. SÃO PAULO (1907-)

This is a *Canto de Macumba* based on a text taken from the verse novel, *Macunaima*, by Mario de Andrade. In the story, the protagonist of the same name who emerges as the legendary hero of Brazil goes to a *macumba* ceremony where he hears this chant. Guarnieri was so impressed with Andrade's description that he set it to music in 1931. The *macumba* is the name given to most Afro-Brazilian religious ceremonies, which are a mixture of native fetishism and Christian doctrines.

B. CANÇÃO DO MAR (SONG OF THE SEA). O. LORENZO FERNANDEZ. RIO DE JANEIRO (1897-)

This was composed in 1934 to a poem by Manuel Bandeira. Translated roughly, it reads: *In the waves of the beach, in the waves of the sea, I want to be happy. I want to drown myself in the waves of the sea, which is coming to kiss me. I want the bright star, the queen of the sea. I want to forget everything, I want to rest.*

C. TOADA P'RA VOCÊ (A SONG FOR YOU). O. LORENZO FERNANDEZ

Set in 1930 to a love poem by Mario de Andrade, this tender song describes a lover communing with a rose, the personification of his beloved.

D. A COIEITA (THE HARVEST).

FRANCISCO MIGNONE. SÃO PAULO (1897-)

Written in 1937, this song is dedicated to Mr. Botelho, who gave it its first performance. An old negro slave, though everything he produces goes to the master, is yet happy, simply because he can gather the fruits which he has planted. As he works, he also remembers the white hands of the master's daughter which he compares to two white flowers.

3. CHORO AND MARCHA.

A. CHORO IN F MINOR FOR PIANO AND PERCUSSION.

VADICO

Vadico is the nom de plume of Oswaldo Gogliano, the pianist of Mr. Silva's band. Written this year at the Brazilian Pavilion, it is a contemporary example of the choro's possibilities — the use of popular material in the neo-classic style.

B. PASSARINHO DO RELÓGIO (THE CUCKOO).

H. LOBOS AND M. DE OLIVEIRA

This is a typical Carnaval Marcha. Indigenous to Rio, the Carnaval March has nothing military about it. It is merely a march-like two-step with particular emphasis laid on feeling and interpretation.

4. TWO CHOROS.

A. CHOROS BIS FOR VIOLIN AND CELLO.

HEITOR VILLA-LOBOS. RIO DE JANEIRO (1881-)

In all, Villa-Lobos has written fourteen Choros. From the first, for guitar alone, to some of the last for large orchestra, chorus and one and two pianos, Villa-Lobos has created original works within this framework and revealed unimagined possibilities of style and structure.

This work, written in 1928, is called *Choros Bis* (there is also an earlier duet *Choros No. II* for flute and clarinet). It explores countless effects and resources of the two instruments. Indeed the harmonic richness occasionally approaches the sonority and texture of the string quartet.

B. CHOROS NO. IV FOR THREE HORMS AND TROMBONE.

The color and sonority of this group give the impression of music derived from military bands. Following the style of the choro, the solo instruments figure prominently in a varied and difficult rhythmic pattern.

5. PIANO SOLOS.

A. DANSA BRASILEIRA.

M. CAMARGO GUARNIERI

This *dansa*, a *tempo de samba*, is based on a gay major theme in folk style. It was composed in 1928.

B. FOUR PIECES FROM SETE MINIATURES. FRUCTUOSO VIANNA. ITAJUBÁ, MINAS (1897-)

C. CHOROS NO. V. (ALMA BRASILEIRA). HEITOR VILLA-LOBOS

This *Choros*, entitled the SOUL OF BRAZIL, evokes the sound, color and feeling of the country. The nostalgic and expressive theme with which it begins epitomizes Brazilian melody. In the middle section, light syncopated patterns play above the strongly rhythmical African under-current. It was written in 1920.

6. FOUR FOLK SONGS WITH ORCHESTRA.

A. FUNERAL DE UM REI NAGÔ. HECKEL TAVARES

The king is dead and they are taking him to his grave. Taking him to the land of the moon. He is going to be king in the sky because he was king on earth. This kingdom is without suffering, but we remain here full of pain and sorrow.

Tavares has written some of the most popular songs of Brazil. Lately, however, he has undertaken more serious work in the symphonic field.

B. BANZO. HECKEL TAVARES

This is a *macumba* incantation written in the authentic folk style. It is an invocation of the African god, Xango, god of Thunder.

C. IAIÁ BAIANINHA. HUMBERTO PORTO

A folk song of Baía, it refers to a native maiden who sells "highly seasoned" food. But she is "highly seasoned" herself and when she dances, she hurts the heart with her loveliness.

D. XANGO. HEITOR VILLA-LOBOS

Villa-Lobos was the first to set this authentic *macumba* theme. It has subsequently been harmonized by many other composers.

7. POPULAR MUSIC.

A. BAMBINO (TANGO BRASILEIRO). ERNESTO NAZARETH

One of the later tangos, it is not so persistent in rhythm and is freer in style than the earlier type. It approaches the modern popular idiom.

8. See 4 A.

9. CHOROS NO. VII FOR CHAMBER ORCHESTRA. HEITOR VILLA-LOBOS

For flute, oboe, clarinet, saxophone, bassoon, violin and cello, the *Choros No. VII* was written in 1924, after Villa-Lobos had been in Paris. In this year he also composed the *Choros Nos. IV, VIII, X, XI, XII* and *XIII*. The new note of dissonance adds a sharp and dramatic quality to the personal intensity of the melodic line.

A short introduction sets the mood. The bassoon then enters with a strange rhythmic figure, which is given to the clarinet, cello and oboe in turn. It is tossed back and forth among these instruments until the entrance of the second section, *Meno*. The third section begins with a waltz for bassoon solo. At the *quasi andante* the violin enters with a passionate, exotic melody which is taken up by the cello. Later a melody for the clarinet is introduced, which is taken over by the flute, and a tam-tam is heard from back-stage. The nine beats stand for nine o'clock, a very late hour in the interior of Brazil. The violin and cello then have a pizzicato percussive effect which mounts to a rhythmic fury. The *Choros* closes with the first introductory motive, slow, homophonic and dissonant.

10. FOLK SONS WITH ORCHESTRAL ACCOMPANIMENT.

A. TAYERAS.

ARRANGED BY LUCIANO GALLET (1893-1932)

The blending of African fetish ritual and Christian doctrine is excellently illustrated in this folksong from Bahia. It is a processional song chanted by three handsome colored women. Each sings a verse of the hymn to the Virgin of the Rosary and the *Sanctus Benedictus*, and together they sing the chorus to Jesus of Nazareth.

B. GURITAN.

ARRANGED BY ELSIE HOUSTON

This is a coco, one of the most popular types of song and dance forms from Pernambuco. *A little bird built its nest in the coconut tree, but has now flown away. It seems as if the guitar can no longer play without the singing of the bird.*

C. OIA O SAPO.

ARRANGED BY HECKEL TAVARES

This, another example of a coco, is in the style of an *embolada* (literally a rolling ball which gathers momentum as it goes). The principal interest rests in the words: *A frog is in his home, in his hole, in his hole, in his home, and I bet he wants to fight.*

11. WOODOO SONGS.

A. CANDOMBLÉ (FOUR THEMES).

The *Candomblé* is the most primitive of the *macumba* rites. The first of the four themes, *Eua*, serves to prepare those present for the ceremony. The second, *Odure*, is sung to Yemanga, a powerful feminine divinity; the third to *Ogun* the god of War; and the last to *Exu*, the Devil.

B. E'ORO SO (WITH PERCUSSION).

ARRANGED BY ELSIE HOUSTON

This is a *macumba* song and dance that was once part of a ritual. In an argument among the witch doctors as to whether it was an offering to Xango, god of Thunder, or to the Devil, the song had to be discarded since a mistake in their identity would have been a very serious matter.

NOTES FOR PROGRAM 2

Friday Evening, October 18 and Saturday Afternoon, October 19

1. TWO CHOROS.

A. BRINCANDO.

JOÃO CHAGAS

João Chagas, drummer and percussion player in Mr. Silva's orchestra, is also a virtuoso bandolinist. This *choro*, whose title simply means "playing," was composed in 1940 for the Brazilian Pavilion.

B. NENEN.

ERNESTO NAZARETH

Composed about 1918, this *choro* develops a melodic line which has a more Spanish character than most Brazilian music.

2. VIOLIN SOLOS.

A. SERENIDADE.

HEITOR VILLA-LOBOS

This is the second movement of the *Fantasia dos Movimentos Mixtos* for violin and orchestra composed in 1922.

B. A MARIPOSA NA LUZ (THE BUTTERFLY IN THE LIGHT).

This is the third number of *O Martirio dos Insetos*, a cycle of pieces descriptive of the life of various insects, written in 1917.

C. O CANTO DO CISNE NEGRO (SONG OF THE BLACK SWAN).

Taken from the symphonic poem, *Naufragio de Klionikos*, composed in 1917, this is the song of the dying black swan as it goes down with the shipwreck of the *Klionikos*, of whose destruction it was the symbol.

3. QUATOUR FOR HARP, CELESTA, FLUTE, SAXOPHONE AND WOMEN'S VOICES.

HEITOR VILLA-LOBOS

This *Quatuor* in three movements was composed in Rio in 1931. It is never possible for Villa-Lobos to conform for long to any extraneous influence, but this composition reflects his passing interest in Debussy. The fluid harmonies of the impressionist style are interrupted by weird forest sounds and nostalgic mood pictures which appear in many of Villa-Lobos' mature works.

In the first movement (without chorus) the flute soon introduces the leading melody of the first and second movements. The development of this is interrupted by a playful phrase, again for flute, which later proves to be the main theme of the third movement. The development of the first movement mainly consists of a grandiloquent cadence for flute and harp. A dance episode brings the movement to an end.

In the second movement women chant the original theme to imitate the sighing of the wind; the harp has a percussive undercurrent to swaying figures for celesta; the flute weaves gay arabesques.

The third movement is concerned with the quirks of the impish phrase from the first movement and finishes with a wild outcry of high voices.

4. RHYTHMIC PATTERNS.

A. PULO DO GATO (THE JUMP OF THE CAT).

J. CASCATA

The *Marcha brasileira* or Carnaval March has already been described in the notes of the first program. Sr. Cascata is one of the youngest of the popular composers.

B. TERRA BOA (GOOD EARTH).

VICENTE PAIVA

The *samba* stems directly from the earliest popular dance of Brazil, the *maxixe*. *Samba batucada* means in the style of the *Batuque*, a barbaric negro dance of African origin characterized by an *ostinato* bass that mounts to a frenzy. The *samba batucada* (hot *samba*, of which the opposite is the *samba canção*, sweet *samba*) begins its driving rhythmic pattern in 2-4 time with an up-beat on the rim of the snare drum, continuing with the *ostinato* bass played on the bass drum accentuated on every second beat. *Terra Boa* is a particularly good example of the rich possibilities of the percussion instruments.

C. CORONÉ (THE COLONEL).

ROMEU SILVA

The *embolada* and the *maracatu* are dance forms from Baía, Pernambuco and Para. The *embolada*, however, is gentler than the latter. Sr. Silva wrote the music as well as the words for the Brazilian Pavilion performances this year.

5. FOLK SONGS FOR CHORUS AND PIANOFORTE. ARRANGED BY

LUCIANO GALLET

A. PUXA O MELÃO, SABIÁ (PUSH THE MELON, *Little Bird*).

Sabia is the Brazilian nightingale and in Brazil there are melons small enough for a bird to push. The imaginative, rambling character of the words of the song are typical of this folk style. *There goes a heron flying, with a chain on its foot. My heart is yours; I don't know to whom yours belongs. Push the melon, Sabia, in the orange tree, Sabia.* This folk song comes from Pernambuco.

B. EU VIA AMOR PEQUENINO (I SAW LITTLE LOVE).

This folk song dates back to the eighteenth century and is an excellent example of the fusion of European (in this instance perhaps French) and intrinsically Brazilian elements. *I saw Little Love on the seashore crying, crying for a little thing that the sea had taken away. For the love of God, let me be, I who am so sad so tearful. When you find love, it frightens and gives pleasure. Your heart jumps, your cheeks grow red.*

C. TOCA ZUMBA (KNOCK THE ZUMBA).

A negro abolition song of 1888.

All the negroes are free people and will work only if they want. Yes, siree! Knock the Zumba, Zumba, etc. The master will no more strike the negroes with the stick. What a day of rejoicing for the black and what a day of terror for the white when black men become Secretaries of the State!

6. ART SONGS WITH PIANO.

A. DON JANAINA.

M. CAMARGO GUARNIERI

Dona Janaina is a *macumba* queen-goddess of the seas. Camargo Guarnieri composed several original *macumba* settings, of which the present one is an incantation to this goddess.

B. ESTRELA DO MAR.

JAYME OVALLE

This, too, is a *macumba* incantation to the bright star of the high seas.

C. BERIMBAU.

JAYME OVALLE

Berimbau was inspired by the Amazon legend of the *Boto* (the dolphin) which was believed to be able to transform itself into a handsome young man whom no virgin could resist. Other legendary figures of Brazilian Amazon folklore are the *Sacy*, who is dreaded by night travelers in the woods and the *Yara*, the Amazonian mermaid.

D. NA PAZ DO OUTONO.

HEITOR VILLA-LOBOS

In the quiet, deep peace of autumn, I see your gentle form going through the rose bushes. You step so lightly that your shadow might be of feathers.

E. CANÇÃO DO CARREIRO.

HEITOR VILLA-LOBOS

As the wagon man rides along (the sound of the wagon wheels are unmistakable) he sings to himself, now and then shouting to his oxen. He sings of the tragic, sobbing sea, drying its tears in the sand; of the twilight; of the melancholy lot of the ox-driver. His journey at an end, he gaily resumes his first musings.

7. NONETTO FOR CHAMBER ORCHESTRA

AND CHORUS.

HEITOR VILLA-LOBOS

The *Nonetto*, composed in Paris in 1923, is the major chamber music work of Villa-Lobos. Written for eight solo players with a predominant pianoforte part, a regular battery of percussion instruments and a mixed chorus, it purports to be an aural impression in miniature of the whole of Brazil — a rapid geographical panorama in music.

It is written in the dimensions of a full symphony movement. The most immediately striking elements are the violent brilliance of the percussion; the animal sounds of the chorus; the dark, furtive mutterings of the woodwind; the bright quotations of popular melodies (the theme

of Nazareth's *tango*, *Turuna*, played at the first concert, appears in full at one point!), and most of all, the primeval Afro-Indian chant at the end.

It may seem curious to cite specifically such unusual elements of a musical score, but this work is so entirely *sui generis* that formal analysis is of little value. It is, however, remarkable that the most extraordinary feature is not the amazing kaleidoscope of impressions but the way in which a small germinal phrase, announced by saxophone in the first measure, appears again and again in varied guises to bind the whole complex structure together.

NOTES FOR PROGRAM 3

Sunday Afternoon and Evening, October 20

1. BACHIANA BRASILEIRA NO. 1. HEITOR VILLA-LOBOS (1881-)

Since 1932 Villa-Lobos has composed five suites called *Bachianas Brasileiras*. These are not so much evocations of Bach in a contemporary manner as an attempt to transmit the spirit of Bach which Villa-Lobos believes to be the universal spirit, a source and end in itself — into the soul of Brazil. His admiration for Bach, however, has not led him to imitation, but it is rather by his scope and intensity of feeling that Villa-Lobos approaches Bach.

Written for the Rio de Janeiro Philharmonic Orchestra in 1932 and dedicated to its conductor, Burle Marx, the *Bachiana No. I*, for eight celli, possesses a richness of sonority and texture that is sometimes difficult for a full orchestral work to achieve. In its three movements, *Introduction*, *Preludio* and *Fuga*, Bach is invoked in the second, a *modinha*, whose melodic line, played often in unison, is realized with great depth and meaning. Villa-Lobos calls the fugue a "Conversation."

2. FOLK SONGS FOR CHORUS A CAPELA. ARRANGED BY HEITOR VILLA-LOBOS

A. O FERREIRO (THE BLACKSMITH).

Strike the anvil of the blacksmith, oh! how he sings. The heart in one's breast beats bravely. Blacksmith, good and strong, you will be a worker your whole life long, working and singing.

B. CANÇÃO DA SAUDADE (SONG OF LONGING).

Dear mother, you are in all my thoughts, and the memory of your caresses charms my life.

C. AS COSTUREIRAS (THE SEAMSTRESSES).

With our souls in tears, singing our sorrow, we are the seamstresses of this life. Even our loves we sew together with a thread. We gaily work, as if we knew the beautiful future that lies before us. Sew, sew, seamstress, sew! Sew the sleeve, sew the skirt, sew.

F. JAQUIBAU.

Old Pai João is drinking because he has no beans, because he has no porridge to eat. Old Pai João is hungry.

Villa-Lobos has been Supervisor and Director of Musical Education in Rio since 1931. Approaching this task without any previous experience, he did what was characteristic of him: he created a system of mass musical education which has been unprecedented in its effects. Today it is not uncommon in Rio to hear as many as twenty thousand voices at once. For material to aid him in this work, Villa-Lobos compiled an enormous collection of folk and popular music to be used in the schools, much of which he has arranged himself. The songs presented on this program are taken from his *Coleção Escolar*.

3. ARIA FROM BACHIANA NO. V.

HEITOR VILLA-LOBOS

For solo voice and an orchestra of cellos, the Aria from the *Bachiana No. V* is a nostalgic, soaring, vocal line which embodies the warmth and passion of a tropical climate.

4. PIANO SOLOS.

HEITOR VILLA-LOBOS

A. RUDEPOEMA.

This is perhaps the most difficult piano composition ever written. It is not, however, a composition merely difficult to perform; its complexity of structure and overwhelming sonority of sound would be sufficient in themselves to place it where it belongs: among the best of his creative achievements. In the following words it is dedicated to the soloist of these concerts, Artur Rubinstein, who was instrumental in bringing about the initial recognition of Villa-Lobos.

My devoted friend, I do not know whether or not I have been able to put all of your spirit into this Rudepoema, this savage poem, but I am honestly able to say, that as far as I can feel, I have caught your true temperament on paper as I might have otherwise done with a candid camera. Hence, if I have succeeded, it will be you fact who will have been the real composer of this work.

B. PROLE DO BEBÉ NO. I (THE BABY'S FAMILY).

HEITOR VILLA-LOBOS

There are three sets of *Prole do Bebê*. The first consists of eight pieces. The baby's family is made up of dolls of various materials, types and characters. Villa-Lobos was inspired to write these pieces through his observations of children and their serious and important problems of the make-believe world. This led him to imagine these dolls not only as characters but also to give them friends and acquaintances, creating for them a miniature carnival.

C. IMPRESSÕES SERESTEIRAS. BRASILEIRAS

HEITOR VILLA-LOBOS

From the *Ciclo Brasileiro*, a cycle of four pieces, this numbers among the latest of Villa-Lobos' works, written in 1936.

"Herald-Tribune" New York, N. Y. 19 de Setembro de 1940.

BRAZILIAN MUSIC CONCERTS MUSEUM OF MODERN ART WILL PRESENT THREE PROGRAMS IN OCTOBER

In recognition of the exhibition of paintings by Candido Portinari, Brazilian artist, at the Museum of Modern Art a festival of Brazilian music will be presented in the museum's auditorium, 11 West Fifty-third Street, from Wednesday to Sunday Oct. 16 to 20, it was announced yesterday by Nelson A. Rockefeller, president of the museum.

Three programs will be performed, one on Wednesday night and Thursday afternoon, Oct. 16 and 17; the second on Friday night and Saturday afternoon, Oct. 18 and 19, and the third on Sunday afternoon and evening, Oct. 20. Each will include folk music and one modern work new to the United States, Burle Marx Brazilian composer and conductor, will direct the concerts. He will be assisted by Hugh Ross, conductor of the Schola Cantorum of New York. Seats for the evening concerts and the popular-priced matinees are on sale at the museum.

"Times" New York, 20 de Setembro de 1940.

BRAZILIAN MUSIC FETE TO BE HELD OCT. 16-20 DR. ARMANDO VIDAL AND MUSEUM OF MODERN ART CO-SPONSORS.

A festival of Brazilian music, co-sponsored by Dr. Armando Vidal, Brazil's Commissioner General to the World's Fair and the Museum of Modern Art, will be held Oct. 16-20 at the museum in connection with an exhibition of the paintings of Candido Portinari, outstanding Brazilian artist, it was announced by Nelson A. Rockefeller, president of the Museum of Modern Art, recently appointed coordinator of commercial and cultural relations among the American republics by the Council of National Defense.

The festival will consist of six concerts under the direction of Burle Marx, conductor of the Philharmonic Orchestra of Rio de Janeiro. Associated with him in conducting and organizing the festival will be Hugh Ross, leader of the Schola Cantorum. They

will present three different programs, each of which will be repeated once. Each of the programs will feature folk source music and at least one modern work, new to this country. They will be presented by an orchestra, chorus and soloists and the band from the Fair's Brazilian Pavilion.

The first program will be given Wednesday night, Oct. 16, and Thursday afternoon, Oct. 17; the second program Friday night, Oct. 18, and Saturday afternoon, Oct. 19, and the third program Sunday afternoon and evening, Oct. 20. The full programs will be announced shortly.

"Even. Sun" New York. 20 de Setembro de 1940.

The Museum of Modern Art and Dr. Armando Vidal, Brazilian Commissioner General to the World's Fair will be joint sponsors of a Festival of Brazilian Music, to be given at the Museum from Oct. 16, through October 20, in conjunction with an exhibition of paintings by the Brazilian artist Candido Portinari. Recently the Museum sponsored a series of concerts of Mexican music, under the direction of Carlos Chavez. The Brazilian festival will be under the direction of Burle Marx. There will be three different programs and each will be repeated once. Each program will contain folk music and at least one modern Brazilian work previously unheard in the United States. Soloists and detailed programs will be announced shortly.

BRAZILIAN MUSIC TO BE PRESENTED AT MUSEUM

A festival of Brazilian music will be presented by Dr. Armando Vidal, Brazilian Commissioner General to the New York World's Fair, and the Museum of Modern Art from October 16 through October 20 in connection with the exhibition of paintings by the Brazilian artist Candido Portinari. They will be held in the auditorium of the museum.

The programs, each one offering folk music as well as at least one modern work new to this country, will be under the direction of the Brazilian conductor Burle Marx, assisted by Hugh Ross of the Schola Cantorum.

Three different programs will be given, each of which will be repeated once. The dates are Wednesday evening, Oct. 16, and Thursday, matinee, Oct. 17; Friday evening, Oct. 18 and evening Oct. 20. All seats are on sale at the museum, 11 W. 53rd St..

Publicado no "Post" de New York, em 20 de Setembro de 1940.

"Herald-Tribune" New York 22 de Setembro de 1940.

MODERN ART MUSEUM IN BRAZILIAN SERIES SIX FESTIVAL CONCERTS WILL BE HELD OCT. 16 TO 20

A festival of Brazilian music will be presented by the Museum of Modern Art next month in its auditorium, 11 West Fifty-third Street, in connection with its exhibition of works of the Brazilian painter Candido Portinari. Burle Marx assisted by Hugh Ross, conductor of the Schola Cantorum will direct the series. Brazilian folk and popular music will be illustrated by the band from the Brazilian Pavilion of the World's Fair, and all orchestra, chorus and soloists will perform music by contemporary Brazilian composers.

Three programs are scheduled, the first for Wednesday night and Thursday afternoon, oct. 16-17; the second for Friday night and Saturday afternoon, oct. 18-19; and the third for Sunday afternoon and evening, oct. 20. Popular prices are announced for the afternoon concerts. Tickets may be reserved at the museum. The festival is sponsored by the museum, whose president is Nelson A. Rockefeller and by Dr. Armando Vidal, Brazilian Commissioner to the World's Fair.

"Mirror" New York, N. Y. — 22 de Setembro de 1940.

PLAN BRAZILIAN MUSIC FETE

The Museum of Modern Art will sponsor a Festival of Brazilian Music in the auditorium of the Museum from Oct. 16 through

Oct. 20, in connection with the exhibition of the paintings of Candido Portinari, outstanding Brazilian artist, which opens at the Museum on Oct. 9.

"Eve. Sun" New York, 28 de Setembro de 1940.

MUSIC AND MUSICIANS

Arthur Rubinstein, pianist; Elsie Houston, soprano; Burle Marx, conductor and composer; Hugh Ross, director of the Schola Cantorum; Candido Botelho, tenor; a chamber orchestra; Romeo Silva and his band, and members of the Schola Cantorum Chorus have been engaged for the Festival of Brazilian Music to be five from October 16 through October 20 at the Museum of Modern Art. The series of concerts is jointly sponsored by the Museum and the Commissioner General for Brazil to the New York World's Fair.

Three different programs of Brazilian music will be presented. On Wednesday evening, Oct. 16, and Thursday afternoon Oct. 17, there will be orchestral concerts under the direction of Mr. Marx, in which Miss Houston, Mr. Botelho, and the Silva band will be the assisting artists.

Miss Houston and the band also will take part in the second pair of concerts on Friday evening, Oct. 18 and Saturday evening, Oct. 19, in which the Schola members and the orchestra, directed by Mr. Ross, also will participate.

Mr. Rubinstein will be the soloist in the final pair of concerts, on Sunday afternoon and Sunday evening Oct 20. The program will be devoted to the works of Hector Villa-Lobos, Brazil's best-known composer. Mr. Rubinstein will play the "Rudepoema" reputedly one of the most exacting of works for a pianist, which Villa-Lobos dedicated to him, and a number of the Brazilian master's other keyboard works. An "orchestra" of eight "celli" conducted by Mr. Marx, will play the "Bachiana n. 1"; and the chorus, under the direction of Mr. Ross, will sing a number of arrangements of Brazilians folk songs.

MODERN COMPOSERS OF BRAZIL

BY NICOLAS SLONIMSKY.

The sources of national music lie in the interior of a country, in the works of composers dwelling in the large cities that this simple music takes shape, and is preserved. In Brazil the material of folk songs is twofold, Indian and Negro, existing separately or fused into some third type of melos. The white man's contribution to folklore is practically nil; but he makes this folklore known to the world by his art of collecting, arranging, and recreating.

The problem of translating folk music into art music is replete with contradictions: folk music is essentially monodic consisting of one endless melody, with rhythmic punctuation, whereas art music is polyphonic, employing several voices, or presenting a monodic song as the upper tone of a harmony. Strictly speaking, the one has nothing to do with the other. The task of a creative composer is to convince the listener by the forceful exercise of his art that the coalescent of the monodic folk song and the harmonic art form is complete. This process the author of this article terms "musical syncretism" a union of two conflicting elements, resulting in an art form.

In Brazil the composer who has dedicated his life to the perfection of the ideal of recreating folk music in art forms is Heitor Villa-Lobos. His name, but little more than the name, is widely known beyond the borders of his native country. He was born in Rio de Janeiro on March 5, 1881. His father was a well-known writer, with music as a hobby. When Villa-Lobos was 6 years old, his father gave him lessons on the violoncello, which has remained a favorite instrument of the composer. Also as a child, he studied, out of curiosity, the wind instruments, and acquired some proficiency on the bassoon.

He began the struggle for a livelihood at an early age. Disliking formal education, he left school, and earned his living by playing in restaurants and in theater orchestras. At the same time, he began composing. But, unlike most composers, he did not

begin at the beginning. Formal study of harmony and counterpoint interested him as little as formal schooling in other subjects. But he took a great interest in Brazilian folk songs, and the ritual of the interior of the country. He carefully tabulated the melodic and rhythmic material, and undertook to recreate these elements in new forms. He was not a precious composer; his first works of any consequence were written in 1912. But since then, he has been composing tirelessly, in all conceivable forms, operas (five), symphonies (five), numerous symphonic suites and poems, untold quantity of chamber music, a number of choruses, piano pieces, songs, and, as a specialty, children's music. It would be difficult to give the measure of his manuscript works if laid end to end, but, by his own careful count up-to-date, the total duration of his compositions performed without a pause would be 75 hours and 57 minutes.

Villa-Lobos is a "programmatic" composer. Every piece of music he writes has a story, and every title he places over a finished work is a picture. Brazilian legendary epos particularly fascinates him. The only period when he leaded toward internationalism was the time he spent in Paris, shortly after the World War. The chamber music of that period is singularly devoid of his customary verve, and comes dangerously near the staple product of French impressionism. Even harmonically, he compromised with convention. But when he went back to Brazil, in 1926, he reasserted his independence.

His music is more than individualistic; it is almost anarchistic in its disregard for the performer's limitations when Villa-Lobos needs a certain sonority, he expects the player to produce it. He might have replied to the dismayed performer, as Schonberg did, when a violinist remarked that his Violin Concerto requires six fingers on the left hand: "I can wait". Yet, Villa Lobos' music is not unplayable: it is merely difficult in an untraditional way. To the technical complexity us added the complexity of rhythm, and aural perception. Villa-Lobos can write in an exceedingly clear manner, as witness his numerous, and successful, choruses and piano pieces for children; but when he needs utmost expressive power, he resorts to the harshest type of dissonance, and employs

instrumental affects that seem to do violence to the instruments, at least in the view of conventional performers.

By an interesting twist of events, Villa-Lobos, one of the most unconventional composers of our time, presides over the destinies of child music education in his native country, occupying an official position in The Department of Education of Brazil. Children are all little modernists and non-conformists and Villa-Lobos understands children. For instance, he engages their interest by transcribing their scrawls on a milimetric chart, so that each elevation represents a higher note in the diatonic or chromatic scale, which seems to arouse interest toward composition in general.

The study of Brazilian folk music is one of the most important items in Villa-Lobos' education plan. Even classical music is presented from a native viewpoint. The boldest step in this direction Villa-Lobos made in his "Bachianas Brasileiras" in search of a new art form, he took up "choros" which is an ensemble of rural singers and instrumentalists playing in open air, and enlarged the meaning of it to any instrumental composition, from a duet to a thousand-piece orchestra and chorus. Its characteristic feature is only a modal construction of the native Brazilian song, and functional harmony in the style of rural ensembles, and thus, more likely than not, a dissonant harmony.

"Herald-Tribune" New York, N. Y. 29 de Setembro de 1940.

BRAZILIAN MUSIC FESTIVAL

THREE PROGRAMS TO BE GIVEN AT MUSEUM OF MODERN ART IN OCT.

A festival of Brazilian music will be given at the Museum of Modern Art in co-operation with Dr. Armando Vidal, Commissioner General for Brazil to the World's Fair in the auditorium of the museum from Oct. 16 through Oct. 20. Three programs, each to be repeated once, will be offered.

On Wednesday evening, Oct. 16, and Thursday afternoon, Oct. 17, the assisting artists will be Burle Marx, conductor; Elsie Houston, soprano; Romeo Silva and his band, Candido Botelho, te-

nor, and a chamber orchestra. On Friday evening, oct. 18, and Saturday afternoon, oct. 19, the participants will be the Schola Cantorum, Hugh Ross, conductor; Miss Houston, Lucille Lawrence, harpist; Mr. Silva and his band, Peri Machado, violinist, and chamber orchestra.

The third program, to be given Sunday afternoon and evening, Oct. 20, will enlist the services of Artur Rubinstein pianist; and orchestra of celli, conducted by Mr. Marx, and the Schola Cantorum. This will be devoted to Villa-Lobos's music. Afternoon concerts will begin at 4; evening concerts at 9.

"Times" New York, 29 de Setembro de 1940.

MUSEUM TO PRESENT MUSIC OF BRAZILIANS

RUBISTEIN AND ELSIE HOUSTON TO BE HEARD AT MODERN ART HERE

Artur Rubistein, pianist; Elsie Houston, soprano and Candido Botelho, tenor, will be among the guest artist who will participate in the festival of Brazilians music from Oct. 16, to 20 in the auditorium of the Museum of Modern Art.

The first program, to be given Wednesday evening, Oct 16, and Thursday afternoon, Oct. 17, will consist of Brazilian choruses. Burle Marx, former conductor of the Symphony Orchestra of Rio de Janeiro, will conduct. Assisting artists will be Miss Houston, Mr. Botelho, a chamber orchestra and Romeo Silva and his band from the Brazilian Pavilion at the World's Fair.

The second program, to be given Friday evening, Oct. 18, and Saturday afternoon, Oct. 19, will consist of "the popular and concerted rhythms of Brazil. Miss Houston and Mr. Silva will again participate and Hugh Ross will again participate and conduct members of the Schola Cantorum and the chamber orchestra.

The closing program on Sunday afternoon and evening Oct. 20, will be devoted entirely to the works of Villa-Lobos, the Brazilian composer. Mr. Rubistein will play a number of the composer's compositions including "Rudepoema". Mr. Marx will conduct

eight celli in the "Bachiana n. 1" and the Schola Cantorum chorus will sing some of the composer's folk-song settings.

"Times" New York, 29 de Setembro de 1940.

MUSEUM TO PRESENT MUSIC OF BRAZILIANS

RUBISTEIN AND ELSIE HOUSTON TO BE HEARD AT MODERN ART HERE

Artur Rubinstein, pianist; Elsie Houston soprano and Candido Botelho, tenor, will be among the guest artist who will participate in the festival of Brazilians music from Oct. 16 to 20 in the auditorium of the Museum of Modern Art.

The festival by the museum, which is being sponsored jointly by the museum and Dr. Armando Vidal, Commissioner General from Brazil to the World's Fair, is being held in connection with an exhibition of paintings by Candido Portinari, Brazilian artist. It will consist of three pairs of concerts, each pair having the same program.

The first program, to be given Wednesday evening, Oct. 16 and Thursday afternoon, Oct. 17, will consist of Brazilian choruses. Burle Marx, former conductor of the Symphonic Orchestra of Rio de Janeiro, will conduct. Assisting artists will be Miss Houston, Mr. Botelho, a chamber orchestra and Romeo Silva and his band from the Brazilian Pavilion at the World's Fair.

The second program, to be given Friday evening, Oct. 18 and Saturday afternoon, Oct 19, will consist of "the popular and concerted rhythms of Brazil". Miss Houston and Mr. Silva will again participate and Hugh Ross will conduct members of the Schola Cantorum and the chamber orchestra.

The closing program on Sunday afternoon and evening Oct. 20, will be devoted entirely to the works of Villa-Lobos, the Brazilian composer. Mr. Rubinstein will play a number of the composer's compositions including "Rudepoema". Mr. Marx will conduct eight "celli" in the "Bachiana n. 1" and the Schola Cantorum chorus will sing some of the composer's folk-song settings.

"Herald-Tribune" New York, 6 de Outubro de 1940.

FESTIVAL LIST HAS NOVEL TIES FROM BRAZIL

NINE WORKS HAVE FIRST HEARINGS IN CONCERTS AT MODERN ART MUSEUM

Nine compositions by today's Brazilian composers will be played here for the first time in next week's festival at Brazilian music at the Museum of Modern Art, 11 West Fifty-third Street. In the opening program, on Wednesday night and Thursday afternoon, Oct. 16 and 17, Burle Marx will present three of Heitor Villa-Lobos's "Choros" which have not previously been heard in the United States. These are the second chorus, for violin and cello; the fourth, for three horns, and trombone, and the seventh, for chamber orchestra. Other participants in this program are Romeo Silva and his oschestra; Elsie Houston, soprano; Bernardo Segal, pianist, and Candido Botelho, tenor.

On Friday night and Saturday afternoon, Oct. 18 and 19, Hugh Ross will conduct members of the Schola Cantorum in folksongs arranged by Luciano Gallet and a Nonetta by Villa-Lobos. Peri Machado will play three violin solos also new here "Serenidade", "Canto do Cisne Negro" and "Mariposa na Luz" by Villa-Lobos and Elsie Houston and Romeo Silva will also be heard.

The last program, Sunday afternoon and evening, Oct. 20 will be entirely devoted to Villa-Lobos's music. Works to be heard for the first time in North America are his piano solo, "Rudepoema" to be played by Artur Rubinstein; "Bachiana Brasileira n. 1" for eight cellos, and arrangements of folk-lore songs for unaccompanied chorus Messrs. Marx and Ross will conduct. Virginia Johnson will sing an aria from the fifth "Bachiana" for soprano and cellos.

MODERN ART MUSEUM OFFERS 6 BRAZILIAN MUSIC CONCERTS

The Museum of Modern Art offers three pairs of concerts of Brazilian music, enlisting the services of a chamber orchestra, the Schola Cantorum, Romeo Silva and his band from the Brazilian Pavilion of the World's Fair and such distinguished soloists as

Artur Rubinstein and Elsie Houston. Burle Marx of the Rio de Janeiro Symphony will direct the orchestra and Hugh Ross the chorus.

Dates: Oct 16 to 20, with matinees Oct. 19 and 20. On the Sunday program, both afternoon and evening, Mr. Rubinstein will appear in a Villa-Lobos program.

Subscriptions to three concerts range from \$4 to \$8.50. Tickets from \$1.25 up are available for single concerts.

"P. M." New York, 6 de outubro de 1940.

FESTIVAL ENDS WITH VILLA-LOBOS RUBINSTEIN IS HEARD IN PIANO WORKS

BY IRVING KOLODIN

Since the five-day festival of Brazilian music at the Museum of Modern Art was planned in conjunction with the one-man showing of paintings by Portinari, it was appropriate that the concert programs should end with a one-man show also. The one man was Heitor Villa-Lobos, the one big man of Brazilian music, and the works presented yesterday (to both an afternoon and an evening audience) included various vocal works, a three-part work for a double quartet of cellos, and a substantial group of piano pieces played by Artur Rubinstein.

As a generalization, one can say that any one of several pieces would have provided the material for an enthusiastic commentary on the quality of Villa-Lobos's imagination but a whole evening of it was self-defeating. The consequence is that one remembers the spectacular feats of Rubinstein at the piano in "Rudepoema" not only because he was the last artist to be heard, but also because he was incomparably the best performer of the evening.

That there is passionate energy in this work and sense of rhythmic statement rarely encountered in concert hall music is plainly evident, but there are also suggestions of effects for effects' sake. The piano roars, shouts, rages and sighs but one doubts that all of the gestures proceed from conviction. So far as Mr. Rubinstein was concerned all was intensity and earnestness. But one cannot help

being slightly suspicious of a piece which ends with the pianist bouncing his right first off an extreme note at the oposite end of the key-board. This work was followed by a series of charming vignettes entitled "The Baby's Family" played with enormous zest, brilliance and infinite control.

OTHER WORKS

From a musical standpoint, there was particular interest in the "Bachiana Brasileira n. 1", in which Villa-Lobos sought to "transmit the spirit of Bach... into the spirit of Brazil". There are five suites so titled and in this first of them a battery of eight cellos, usually paired in four groups, comprises the performing force conducted by Burle Marx. As pure sonority the work had its interests, especially in the splend slow movement, in which a typically Bachian arioso line is developed with fine feeling and considerable musical resource. However the two fast end movements resulted in almost as much buzzing and scratching from the instruments as they did in musical sound.

Having disposed of these major enterprises, it remains to be reported that the most honest and enjoyable music of the evening was to be found in the choral settings of Brazilian folk songs, sung with genuine charm by a group from the Schola Cantorum, conducted by Hugh Ross. These are delightful genre pieces, especially a black-smith's song and another concerned with seamstresses, in which the feeling of a special culture is strongly conveyed. Cândido Botelho, tenor, also did excellently with two solo folk songs, "Sertão no Estio" and "Teiru".

"*Eagle*" Brooklyn, N. Y. 11 de outubro de 1940.

COMING EVENTS

Elsa Lanchester, wife of Charles Laughton will appear on the Lincoln Highway program tomorrow morning at 10 over WETF... CBS will broadcast the special program from the Festival of Brazilian Music at the Museum of Modern Art at 2:35 p. m. on Sunday. Romeo Silva, music commissioner of the Brazilian Pa-

vilion at the New York World's Fair, will direct an orchestra of concert size. Elsie Houston will be the soprano soloist... Henny Youngman, the popular comedian who makes his home in Brooklyn and who recently recorded several of his routines for Victor, will return to the Kate Smith program on WABC tonight a guest appearance. Youngman is no stranger to the Kate Smith program. He was on it for a year... Next Monday night promises to be another one in radio when the "darling of the screen" Shirley Temple, makes one of her rare air appearances on the Radio Theater over WABC at 9 o'clock. Shirley will appear in a radio adaptation of "The Littlest Rebel". Claude Rains and Preston Foster will co-star. Many a youngster in many a home in this area will be kept up late in order to hear Shirley do her stuff. In her infrequent radio appearances she has been heard on a Red Cross show and on the Screen Guild Theater at Christmas time last year. In "The Littlest Rebel" however, she will have her most ambitious radio role.

"Post" New York, 12 de Outubro de 1940.

MUSEUM OF MODERN ART OFFERS BRAZILIAN MUSIC

Three Brazilian programs, each to be repeated, comprising six concerts in all, will be offered at the Museum of Modern Art beginning next Wednesday evening. The concerts are sponsored by the Museum in co-operation with Dr. Armando Vidal, Commissioner General from Brazil to the World's Fair.

A program of "choros" will be given Wednesday night and Thursday afternoon. Burle Marx, Brazilian composer, will conduct. Assisting artists will be Elsie Houston, soprano; Romeo Silva and his band, Candido Botelho, tenor, and a chamber orchestra.

Miss Houston and the Silva band will re-appear on the second program, Friday evening and Saturday afternoon. Hugh Ross will conduct members of the Schola Cantorum and a chamber orchestra, featuring popular music of Brazil.

The third and closing pair of programs, with Artur Rubinstein as guest pianist, will be given Sunday afternoon and evening. Music of Villa-Lobos will be performed.

"Post" Cincinnati, Ohio, 12 de outubro de 1940.

A special program from Festival of Brazilian Music at the Museum of Modern Art, New York, will be heard over CBS-WCKY at 2:35 p. M. Sunday. Romeo Silva music commissioner of the Brazilian Pavilion, New York World's Fair, conducts an orchestra of concert size. Elsie Houston, soprano, soloist.

The New York Philharmonic-Symphony Orchestra opens its 11th consecutive season over CBS-WCKY at 3 p. m. Sunday. John Barbirolli is the conductor and Deems Taylor, noted composer, critic and author, returns as intermission commentator. The program:

Overture to "Egmont", Opus 84 — Beethoven

Variations on an Original Theme, "Enigma", Opus 36 — Elgar
Symphony n. 2, in D major, Opus 43 — Sibelius.

"North-Side News" New York, 12 de Outubro de 1940.

TESTED FOR MOVIES

Robert Rose, the Dude Lester of "Tobacco Road" is being screen-tested by a major film company.

ELSIE HOUSTON, CONCERT ARTIST WAS BORN IN BRAZIL

Elsie Houston, who will appear in four concerts at the Museum of Modern Art as part of the Brazilian Music Festival October 16-17-18-19, was born in Rio de Janeiro, where her father, a descendant of General Samcendent of General Sam Houston of Texas, ago.

Miss Houston specializes in Brazilian and other Latin-American folk songs, and has attracted wide attention for her "Macumbas" and "Candoblés"—the Brazilian versions of the Haitian voodoo numbers, although they are, of course, only a small part of her Brazilian repertory, which contains many "Fados" or love songs,

and works of modern composers such as Villa-Lobos, who has dedicated many of his songs to her.

Miss Houston also opens a seven-weeks engagement at the Rainbow Room, Radio City, on Oct. 16, and will be heard at Carnegie Chamber Music Hall in a joint recital with Sherman Pitluck on Oct. 23. She is broadcasting on WABC at 10:30 p. m. on Oct. 13.

"Herald-Tribune" New York, 13 de Outubro de 1940.

MUSIC FROM BRAZIL

BY FRANCIS D. PERKINS.

The Museum of Modern Art believes that an exhibition representing the artistic culture of a particular country does not completely serve its purpose unless it illustrates that land's music as well as its graphic arts. This discerning policy, recently outlined by the museum's president, Nelson A. Rockefeller, has already been demonstrated in last May's fortnight of Mexican concerts. It will be again demonstrated this week, when three programs of Brazilian music will have two performances each in connection with the current display of the works of the Brazilian painter Candido Portinari.

This exceptional festival series, sponsored by the Museum and Dr. Armando Vidal, Commissioner General from Brazil to the World's Fair, will be presented under the direction of Burle Marx, who conducted the Philharmonic-Symphony Orchestra in two Brazilian programs at the Fair in May, 1930, and of Hugh Ross conductor of our Schola Cantorum. The participating ensembles will be a chorus of the Schola's singers, a chamber orchestra and the musicians under Romeo Silva's leadership who are completing their long engagement at the Fair's Brazilian Pavilion. The list of soloists includes artists already known here, such as the noted Polish pianist Artur Rubinstein and Elsie Houston, Brazilian soprano, and four Brazilian musicians who have not yet appeared here in concert.

THE THREE PROGRAMS

In designing his programs, Mr. Marx has aimed to present cross-sections of his country's popular and folk music and of the works of its principal contemporary composers, and to illustrate the connection between them. The first program, on Wednesday and Thursday will feature examples of the characteristic type of music known as the Chôro (the "ch" is so ft, as in "Chaperon"). The second program, on Friday and Saturday, will illustrate uses of popular and concerted rhythms. Next Sunday's closing program will be devoted to the music of Heitor Villa-Lobos whom Mr. Marx regards not only as the most eminent composer of Brazil but as the foremost genius of the day in the Americas.

Our opportunities for acquaintance with Brazilian contemporary music have increased substantially within the last few years, but yet are of relatively recent origin. This reporter does not remember any New York performance of a major work by Villa-Lobos prior to the Schola Cantorum's production of his tenth Chôros under Mr. Ross in 1930. There are no articles on Brazilian music or on Villa-Lobos in the third edition of Grove's Dictionary (1927-28). Mr. Marx, however, has kindly permitted us to quote and summarize from his valuable introductory notes for this festival, which unfortunately cannot be set forth here in full.

EARLY MUSICAL HISTORY

The history of Brazilian music, he writes, goes back to the earliest days of colonization in the sixteenth century. The following three centuries saw the evolution and blending of many diverse elements, especially the Portuguese, the African and the Indian. The special flavor of the Indians' contribution he adds, "must derive as much from Gregorian music brought over by Jesuit missionaries as from any verified intrinsic music of their own".

Aided by the influence of the court of the music-loving Emperor Pedro II, Rio de Janeiro became an important musical center

by the middle of the nineteenth century. Wagner, Mr. Marx observes, seriously considered a production of *Tristan* there in the Teatro Lirico, where Arturo Toscanini first gained fame as conductor in 1887. From such an atmosphere came Carlos Gomes, composer of "Il Guarany" and "Lo Schiavo" who was the first operatic creator in the Americas to receive acclaim in Europe. These show the earliest use of folk material in Brazilian formal music. Alberto Nepomuceno (1864-1920) was the first to conceive the idea of a national art in music, and influenced Villa-Lobos in this direction.

DEVELOPMENT OF POPULAR STYLE

The abolition of slavery and the proclamation of the republic in 1888 and 1889 impoverished the former wealthy patrons of the art and halted the growth of serious music for a time. But the swing of the political and economic pendulum "provided the greatest impetus for the expansion and development of the popular style". The joy of freedom was an irresistibel cry among former Negro slaves and great masses of the people. It clamored for expression and was usually given utterance with the greatest boisterouness, until it seemed as if the Negro no longer had a sad moment or sad music.

"The Carnival, the national holiday of the country, also took on different proportions. The farm hands who came down from the mountains with their songs, dances and instruments mixed with the people of the city, left them part of their heritage and took back the newer urban expressions. The four days of the festivities provided for the greatest outburst of music, the white and the Negro, the improvised and the traditional, and the whole resulted in the fusion of the popular spirit. The Maxixe, the earliest of the popular dances, was the physical expression of this elemental mass upsurge".

Amidst all this Ernesto Nazareth (1867 (?) - 1932) who can be called the father of the new popular movement, created the

Tango Brasileiro, which has nothing in common with the Argentine tango. He developed the Chôro one of the earliest popular forms, up to a point where it had a direct influence upon the great Chôros of Villa-Lobos — who uses the word in its plural form to indicate the plurality of his sources.

The term Chôro, which does not connote a vocal ensemble, refers not to a definite form, but rather to the character of the work. In its popular aspect, it is "an improvised piece in which one instrument, predominating over an ensemble, shows its virtuosity in a constant revolving movement. In its primitive state at the beginning of the nineteenth century, it was played by the flute, the Cavaquinho (a three-quarter size ukulele) and the guitar". As the Chôro developed, the flute gave way to the clarinet, and the ensemble gradually grew in size and variety. By 1912 it reached the proportions of a large wind choir. When Romeo Silva organized his ensemble in 1912, he introduced the alto saxophone into the Chôro. But, despite the enlargement of the ensemble and the elaboration of the medium, the Chôro still retains its essential characteristic, that of a solo instrument dominating the ensemble, and its improvisatory nature.

HEITOR VILLA-LOBOS

Villa-Lobos developed his style in this period of musical fermentation, change and growth. He was largely self-taught. "The torrential, creative compulsion of his expression, which was realized through trial and error, is of a scope and meaning that foreshadows any reservations in the judgement of his genius".

During the World War period, Villa-Lobos composed with little acquaintance with the modern music of Europe. He heard Debussy's music for the first time in 1918 in a performance by Artur Rubinstein. The Quator in the second program, written a little later, shows some Debussy-esque color, but yet testifies to the form of the Brazilian composer's individuality in a day when the influence of impressionism was dominant. When he left Brazil for the first time and went to Paris in 1922, at the age of forty-one, he said, "I didn't come to learn. I've come to show you what I've done".

He has composed more than 1,400 works in all forms, and the list of his unpublished compositions covers sixteen closely written pages. He has written operas, following the unusual practice of writing the music first and adapting the text to it afterwards, but this has not been his strongest field. Among other composers who are building a contemporary national school are Lorenzo Fernandez and Francisco Mignone, both born in 1897, and M. Camargo Guarnieri (1907) who will also be represented in the museum's concerts.

THE PERCUSSION ORCHESTRA

Mr. Marx has also provided a description of the percussion section and its members in a Brazilian popular orchestra. "They take their posts at more than one instrument, sometimes at several, and are particularly adept, as may be imagined, with the typical percussion instruments of the country, of both native and African origin. Those stemming from Africa are the Cuica, Tamborim, Barrica and Omele, instruments fashioned into various shapes, round, square, barrel-like and triangular, and made of animal skins. These are all played as drums. The Cabaças, Chocalhos, Ganzás and Reco-Reco, shakers made of native woods, fruits and coconuts, are of Brazilian origin.

"With the "samba canção" and the "samba batucada" Brazil too has a sweet and hot way of playing. Batucada means in the style of the Batuque, a barbaric Negro dance of African origin, with an ostinato bass that keeps mounting to a frenzy. When the orchestra lets go, the effect is special and without comparison, since such a demonstration is not a matter of brilliance, but also of background and of association. It becomes the realization of the folk soul, and as inimitable as one national expression from another". one national expression from another".

These concerts, which promise to be enjoyable as well as informative, should contribute valuably to our gradually increasing appreciation of the wealth and individuality of Brazil's music, and suggest new sources of fresh and significant material for the repertoires of our leading musicians and organizations. It is to be

hoped that the Museum of Modern Art will continue to contribute to our musical life further series of music from the republics of Latin America.

"Eagle" Brooklyn, N. Y., 13 de outubro de 1940.

BRAZILIAN FESTIVAL

The festival of Brazilian music at the Museum of Modern Art, 11 W. 53d St, from Wednesday through next Sunday, will present nine premiere performances of works by contemporary Brazilian composers.

On the first program, Wednesday evening and Thursday afternoon, will be presented three of the Villa-Lobos Chôros not heard in this country before. These are Chôros II for violin and cello; Chorus IV for three horns and trombone, and Choros VII for chamber orchestra. Burle Marx will conduct and Romeo Silva and his orchestra, Elsie Houston, Bernardo Segal and Cândido Botelho in folk and contemporary Brazilian compositions will be presented.

A group of folk songs arrange for chorus and piano-forte by Luciano Gallet and the Nonetto by Villa-Lobos will be presented for the first time in this country on the second program. Friday evening and Saturday afternoon. They will be sung by members of the Schola Cantorum directed by Hugh Ross.

The last program of the festival next Sunday afternoon and evening will be devoted entirely to the works of Villa-Lobos and will have first performances in North America of his piano solo, "Rudepoema" which Arthur Rubinstein will play, of his Bachiana Brasileira N-2, for eight celli and his arrangement of folk songs for chorus a cappella.

"Tribune" Tampa, Fla. — 13 de Outubro de 1940.

MUSICALLY SPEAKING

At 2:35 p. m. on WDAE a special program of Brazilian music, with Soprano Elsie Houston as soloist, will be broadcast. And at 3 p. m. the New York Philharmonic Symphony orchestra,

under John Barbirolli, returns to WDAE for its eleventh season. The latter program will comprise Overture to "Egmont" by Beethoven; Variations On An Original Theme, "Enigma", by Elgar, and Symphony N° 2, in D Major, by Sibelius.

"Times" New York, 13 de Outubro de 1940.

FROM BRAZIL

MUSIC OF SOUTH AMERICAN COUNTRY AT THE MUSEUM OF MODERN ART

BY OLIN DRONES.

The three programs of Brazilian music to be given under the auspices of the Commissioner General from Brazil to New York World's Fair, Dr. Armando Vidal, and the Museum of Modern Art, and conducted by Burle Marx, the Brazilian composer; Hugh Ross of the Schola Cantorum, and with the aid of famous representative Brazilian musicians and other soloists, should form an exceptionally interesting introduction to the offerings of the music season. These programs are not designed as a historical or archaeological exhibit; they aim to give a picture of the organic development of the living music of Brazil, from its popular sources to the consummative achievements of her leading composers. The indispensable presence of native musicians will add greatly to the authentic and characteristic nature of these concerts.

The programs include songs, pieces for solo instruments, for small chorus and for chamber orchestra. There is a very large variety of forms for them to draw upon, since Brazilian composers have produced in all these forms in great plenty in Miss Elsie Houston, as one of the singers, they present an artist long accustomed to the Brazilian idiom in the folk-song and in more intellectual manifestations, moreover, an artist who is exceptionally imbued with the spirit of this music. When Mr. Rubinstein plays compositions of Villa-Lobos, undoubtedly Brazil's leading master, he will offer, among other works, a composition which the "Wolf of the Village" — that is his name in the meaning of the Portuguese

— completed, it is said, in a spirit of some pique at Stravinsky's very difficult arrangement of his "Petrushka" for piano. Villa-Lobos decided to go him one better and he announced that his "Rudepoema" was more difficult than Stravinsky's — in fact, perhaps the most difficult piano piece in existence! at tall order! In any event, this series of concerts should provide an illuminative perspectiva of a school of composition which has proved of increasing importance in late years and which has a significant series of compositions to present for public consideration.

The first program, to be given twice, will be developed principally to the folk-music of Brazil, its various sources, and certain adaptations or developments of these folk-strains by various composers.

The second program will follow this development, especially as unfolded in ways of rhythm and by the use of instrumental effects which include probably the largest groups of percussive instruments of exotic kinds that a concert program has ever offered in this city. For the final number of this program the "Nonetto" of Villa-Lobos, there is a complete passage for the percussion instruments alone and a wildly dramatic conclusion, in which the heavy rhythmical accents of the chorus, set against the other rhythms of accompanying instruments, lead to a vertiginous climax, in which most, if not all, of the notes of the scale appear to be flung upon the composer's canvas!

The third program is devoted rather to "art" than "folk" music of Brazil, though the presence of folk element is inescapable in many of the compositions that will make the evening.

The programs in detail are printed elsewhere. We are indebted to Burle Marx for much valuable information, apropos of the development of Brazilian music. Thus, the popular music of Brazil, like the folk-music, tseems from two main sources: the Portuguese and the African. The Portuguese constitutes the melodic, linguistic and cultural development, while the African contributes the savage and rhythmic element. To this music is to be added the native Indian contribution, "the special flavor of which must derive as much from the Gregorian music brought over by the Jesuit missionaries as from any verified intrinsic music of their own".

The composition of popular music received an immense impetus after Brazil's abolition of slavery in 1888. This found particular expression in the annual carnival festivals. "All of the trends and currents of the people's popular music poured into this event. The peasants who came down from the mountains with their songs, dances and instruments, mixed with the people of the city, left them part of their heritage". But these peasants also took back home with them some of the newer expressions of the urban music, which in due course influenced their improvisations. "The great national holiday plays such an important part in the life of the Brazilian people that it is often said "the carnival can prevent a revolution".

The favorite dance of the Carnival Clubs was the noisy, heavy, savage "Maxixe". These clubs, such as the "Democraticos", "Lieutenants of the Devil", "Fenianos", etc. which took upon themselves many of the arrangements for the carnivals were frequented by the whole male population, but not by women of recognized respectability. The dance itself, loud, accentuated and without nuance, was performed to the music of the military bands. Its noisy nature and the quality of the milieu which furnished its environment kept it out of polite society, for which reason, probably, it has preserved a wholly unimitative character.

Now the smaller clubs which could not afford to engage the military bands organized a type of small orchestra, numbering seven to fifteen men, called the "Charanga". Its instruments were customarily the tuba, called "contra-bass"; two saxhorns or "saxes"; a piston-trombone, bombardino, two cornets-à-piston-trombone; two B flat clarinets, an E flat clarinet known as the "requinta", a pair of cymbals, also the bass-drum, snare drum and the drum without snares. This ensemble helped in the outgrowth of the more melodic "Samba". Meanwhile, higher society in Rio frequented the Mozart and Beethoven Clubs and there they danced waltzes and polkas to an orchestra which also obliged with Strauss waltzes and the lighter classics.

Here emerges a singular and typical figure of native Brazilian music, Ernesto Nazareth, "father of the Brazilian popular music", in Mr. Marx's phrase. "Nazareth was a little modest man, and

so deaf toward the end of his life that he played the piano with one ear practically resting on the keyboard. Whenever I had occasion to ask him to play some of his inimitable pieces, the precise rhythms of which he would give forth with the most delicate pedalling, he would only do so after much insistence. Invariably, as if ashamed of his own music, he would begin with a Chopin waltz"!

This man, it appears, was the creator of the "Tango Brasileiro" which has nothing in common, despite the name, with the tango of Argentina. With this tango, Nazareth introduced the "Contra-canto" so called in Portuguese, a contrapuntal device which had farflung effects in the later technical stylizations. Nazareth's "Turuna", which will be played at the concerts in the Museum of Modern Art, is one of the earliest examples of this form. Nazareth also approached another phase of Brazilian popular music, the "Choros" (pronounced shoros) a form which has continued to develop in Brazil with numerous possibilities and great flexibility, and upon which Villa-Lobos has based many of his most original compositions.

The Choros was originally a kind of serenade sung or played by street musicians. Nazareth experimented with the form for piano alone. It was in the fashionable cinema house of Rio and like places that his new Choros, tangoes and other dance pieces were first heard. They were than taken up and played by the theatre orchestras. One of these, so played, which figures in the coming programs, is the "Apanhei-te, Cavaquinho".

In 1920, Romeo Silva, the conductor and composer, who will be a leading figure in the coming concerts, organized his own orchestra. When they perform it will be seen that a main feature of the instrumental Choros is the ascendancy of a single melodic part over a more than merely harmonic ensemble. "Though its former accompaniment and filling out of harmonies has given way to more contrapuntal effects, it still continues in its old manner, with one instrument improvising and the rest of the ensemble feeling out their position until a satisfactory result is obtained".

Mr. Silva's men, of whom his guitarist has been with him since the beginnings of his band, are all composers as well. A

Choros in F minor, representing a contemporary aspect of the Choro's progress, is the composition of the pianist of the orchestra, Oswaldo Gogliano. The players "take their posts at more than one instrument, and sometimes at several, and they are particularly adept, as may be imagined at the typical percussion instruments of the country, of both native and African origin. Those stemming from Africa are the cuica, tamborim, barrica and omele, instruments fashioned into various shapes, (round, square, barrel-like and triangular) and made of animal skins. These are all played as drums. The cabaças, chocalhos, ganzás and reco-reco, different shakers made of native woods, fruits and coconut, are of Brazilian origin.

"With the samba canção and the samba batucada, Brazil too has a sweet and hot way of playing. Batucada means in the style of the Batuque, a barbaric Negro dance of African origin, with an ostinato bass that keeps mounting to a frenzy. When the orchestra lets go, the effect is special and without compare, since such a demonstration is not only a matter of brilliance, but also of background and association. It becomes the realization of the heritage and temperament of the folk soul and as inimitable as one national expression is from another.

"As its intricate rhythms are becoming better known, the samba is fast attaining its deserved place among the popular dance forms in America. Its possibilities for expansion, change and growth assure it a future denied to the more static character of the conga and rumba".

"Eve. Sun" New York, 14 de outubro de 1940.

WHO'S NEWS TODAY CHARMING DESCENDANT OF SAM HOUSTON EXCITES MUSIC LOVERS HERE

BY LEMUEL F. PARTON.

Spang in the middle of the Brazilian music festival this week at the Museum of Modern Art will be Elsie Houston, charming descendant of Texas's Sam Houston, but a born Brazilian nevertheless.

Fifty years ago her father, whose great-great-grandfather was Sam's grandfather, settled in Rio and drilled a career for himself

as a dentist. Six Presidents of Brazil have been his patients and have sung his praises.

The dentist's daughter has been exciting the town for some time now — or that part of it which goes to expensive night clubs, for Town Hall and New York Philharmonic concerts — as she excited concert audiences in Europe before that with throaty, deep and troubled voodoo songs, performed to best effect by candlelight. The candle flickers in the air, the song flickers in your ear, your heart flickers in your throat and Miss Houston averages better than \$500 a week.

But the story we wanted to tell was about her husband. His name you will not learn from us, nor from her either. It seems he is a surrealist poet of renow and was living in Paris when the war broke out. Being a pacifist as well as a pronounced anti-Fascist, he spoke out against the war and was promptly clapped in jail.

When the Germans took Paris he was still in jail. Miss Houston feared the worst. The Nazis have a brutal way with anti-Fascists. But when the Nazis went poking through the prisoners' records to see why each was in jail, all they could find out about Miss Houston's husband was that he had spoken against the war. They released him at once. They might have given him a medal, but he hurried home before that could happen.

He's still in Paris, unable to get out, living gingerly and eggs for fear some one who doesn't like him might bring to the attention of the German Army what he has written. That's shy his name will not be printed here.

"Evening News" Newark, N. J., 14 de outubro de 1940.

WHO'S WHO IN THE NEWS ELSIE HOUSTON, BRAZILIAN
BORN DESCENDANT OF TEXAS'S SAM HOUSTON IS
DELIGHTING NEW YORK WITH VOODOO SONGS.

Special Correspondence. — NEW YORK — Spang in the middle of the Brazilian music festival this week at the Museum of Modern Art will be Elsie Houston, charming descendant of Texas's Sam Houston, but a born Brazilian, nevertheless.

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ANONYMOUS HUSBAND

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"Times-Star" Cincinnati, Ohio, 14 de outubro de 1940.

WHO'S NEWS TODAY

New York, Oct. 14 — Spang in the middle of the Brazilian music festival this week at the Museum of Modern Art will be Elsie Houston, charming descendant of Texas's Sam Houston but a born Brazilian nevertheless.

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The dentist's daughter has been exciting the town for some time now — or that part of it which goes to expensive night clubs, or Town Hall and New York philharmonic concerts — as she excited concert audiences in Europe before that with throaty deep and troubled voodoo songs, performed to best effect by candle-light. The candle flickers in the air, the song flickers in your throat and Miss Houston averages better than \$500 a week.

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"Times" New York, 16 de outubro de 1940.

RUBINSTEIN CHILDREN KEPT AT ELLIS ISLAND SON AND DAUGHTER OF PIANIST SUFFERING FROM CHICKEN POX.

Anna Rubinstein, 7 years old, and Paul Rubinstein 5, children of Artur Rubinstein concert pianist, are suffering form chicken pox and are to be confined on Ellis Island, it was learned yesterday.

Public Health Service officials said that Mr. and Mrs. Rubinstein who arrived here from South America with the children on Monday, will be permitted to travel to and from the island since the disease is confined strictly to children.

The Rubinstein family returned here on the American Republics liner Uruguay. Mr. Rubinstein completed a series of recitals during a four-and-a-half-month tour of South America.

The Museum of Modern Art, 11 West Fifty-third Street, announced last night that Mr. Rubinstein will appear at the museum Sunday afternoon and evening as a featured performer in recitals of music by the Brazilian composer, Villa-Lobos. The concerts are under the joint sponsorship of Dr. Armando Vidal, Brazilian Commissioner to the New York World's Fair and the Museum of Modern Art.

"Herald-Tribune" New York, 16 de outubro de 1940.

RUBINSTEINS ARE RELEASED ELLIS ISLAND LIFTS CHICKEN-POX QUARANTINE ON PIANIST AND FAMILY

Artur Rubinstein, Polish pianist, and his wife were released from Ellis Island yesterday and have gone to the Hotel Buckingham, 101 West Fifty-seventh St., Arriving Monday from South America on the Uruguay they were temporarily detained owing to the illness of their seven-year-old daughter, Anna, who has a mild case of chicken-pox. She and her brother, Paul, five years old, are to remain for observation in the Ellis Island Hospital.

Mr. Rubinstein will make his first New York appearance of the season Sunday afternoon and evening Oct. 20, in the third program of the Brazilian Music Festival, at Museum of Modern Art. He will give a Carnegie Hall recital, Oct. 25.

"World Telegram" New York, 17 de outubro de 1940.

HEITOR VILLA-LOBOS'S COMPOSITIONS HIGHLIGHT FESTIVAL OF BRAZILIAN MUSIC

BY PITTS SANBORN.

"O brave new world!" one felt like exclaiming with Miranda on looking last night at Program I of the Festival of Brazilian Mu-

sic. After hearing it one suspected the capitol set up for the new world was a night club. That, however, was not quite just, for Heitor Villa-Lobos, Brazil's premier composer is no night club writer.

His compositions had a handsome share in the initial program. But so had maracca-shaking and other cabaret adjuncts. Indeed, the whole program offered in the pleasant auditorium of the Museum of Modern Art was bewildering in its copiousness and intricacy, as if the luxuriant jungles of the Amazon and their found a counterpart in tone.

Villa Lobos himself in a Choros for piano solo, Alma Brasileira, we learned from one of the illuminating program notes, sought to evoke "the sound, color and feeling" of Brazil. And in addition the list was rich in folk music and in popular dances of folk derivation.

As the outstanding composer of the occasion Villa-Lobos was represented in more than one phase. Thus Choros N° IV for three horns and trombone, gave the sophisticated modernist food for concentrated thought, as did his Choros Bis, for violin and 'cello, and his Choros N° VII for chamber orchestra.

One of the extraordinary things about this composer is the fact he is almost entirely self-taught and at times of instance, can appear to be a disciple of Debussy before he had so much as heard Debussy's name.

The pieces by a variety of lesser composers were informative and entertaining, even if less important, and to close the program that distinguished and fascinating singer, Elsie Houston, was brought in to do two groups of her inimitable numbers.

This Festival, arranged by Burle Marx of Brazil in association with Hugh Ross of New York, is sponsored by the Commissioner General from Brazil to the World's Fair, Dr. Armando Vidal and the Museum of Modern Art to serve as a complement to an exhibition of the work of the Brazilian painter Portinari.

Taking part in last night's program were Romeo Silva and his orchestra; Bernardo Segall, pianist; Candido Botelho, tenor,

and Constantine Callinicos, accompanying pianist, besides Mr. Marx in his capacity as conductor.

An audience of good size appeared to enjoy the proceedings keenly.

"Times" New York, 17 de outubro de 1940.

BRAZILIAN MUSIC HEARD IN CONCERT PROGRAM IS PRESENTED AT THE MUSEUM OF MODERN ART UNDER TE FAIR COMISSION FOLKS WORKS ARE OFFERED COMPOSITIONS BY VILLA-LOBOS ARE AMONG ITEMS-ART SONG' ALSO GIVEN.

BY OLIN DOWNES.

Brazilians music, principally of the folk, and popular kind, was presented last night in a program arranged under the auspices of the Commissioner General to the New York World's Fair, Dr. Armando Vidal, and the Museum of Modern Art, where the concert was given. The president of the museum is Nelson Rockefeller, who is also chairman of the International Cultural Relations Committee organized to promote closer cultural relation between the North and South Americas. The three programs to be given with these ends in view have been arranged by the Brazilian composer and conductor, Burle Marx and Hugh Ross, conductor of the Schola Cantorum.

There has long been curiosity as to the sum of Brazil's music. This curiosity has been greatly stimulated by occasional performances in recent years of very striking music by Heitor Villa-Lobos undoubtedly Brazil's leading composer of genius. He has written frequently with a force, an exotic color, an imaginative spirit which have provoked admiration and inquiry. Villa-Lobos figured on last night's program, too-not, this time, as the creator of big orchestral canvases but of chamber music. There were "art songs" by Brazilian composers; performances of the popular sort by a Brazilian band which included many strange percussion instruments and interpretations by individual artists to be mentioned.

POPULAR ELEMENTS IN PROGRAM

This program was intended to emphasize the more popular elements which have entered into Brazilian composition. It must be said that, on the whole, the result was disappointing. Much of the music was simply of the cabaret sort, in the Spanish style. The more like that it was to our cabaret music, the more the audience responded to it.

The songs that Mr. Botelho sang with piano accompaniment, by Guarnieri, Fernandez and Mignone are also very much in the Spanish vein; they have little that is really original. Romeo Silva, who conducted gourd in hand, led an orchestra of native popular musicians in a "Choro" by Vadico and a "Passarinho do Relogio" by Lobos and Oliveira. There piano solos by Bernardo Segall, pianist, who played with much spirit. Elsie Houston ended the program with a group that she sings with proved insight and sympathy.

MANY QUALITIES IN MUSIC

The interpretations, intelligent, and spirited, including the playing of Villa-Lobos's fourth Choros for three horns and trombone and his "Choros Bis" for violin and cello.

But the music was of various kinds and qualities. It is not the fault of a popular orchestra if it plays popular native music in a native way, and some find fault with the presentation. But could not a better choice of compositions have been made? The scores of Villa-Lobos do not match up with his best orchestral works. He has far better pages to his credit, than Choros n°s IV and IX, bold, independent as the writing is in both instances. In fact, the music with the most flavor was the folksong group, in piano arrangements by Luciano Gallet — arrangements by which have naturalness, variety and terseness of expression, and songs sung with much gusto.

Last night's program will be repeated in the same hall this afternoon. The second program, more emphatic than last night's of the folk issue, will be given Friday evening and Saturday afternoon. The final concerts of this series will be given Sunday afternoon and evening, Oct. 20.

BRAZILIAN MUSIC GIVEN AT MUSEUM VILLA LOBOS WORKS HEARD AT FIRST OF SERIES

BY OSCAR THOMPSON.

When in doubt, say "choros" but say it with an "h" for if it's Brazilian music that's at issue the piece is likely to be by Villa Lobos and if it is — no matter what the resources employed, whether just two string players or a large chorus and orchestra — there are fourteen chances that the work will turn out to be a choros. Villa Lobos has written that many. Four of the fourteen were on last night's program of Brazilian music at the Museum of Modern Art, the first of a series of concerts that should make musical Manhattan choros — conscious as never before. The choros — translatable as "serenade" — must be credited exclusively to Brazil; probably there is no other name for a musical form that will account for so many different sounding kinds of music.

Of the Villa Lobos choros heard last night, one was for three horns and a trombone, another for violin and cello one for solo, piano and one for chamber orchestra. Though there was nothing of the magnitude of the choros (Nº IX) performed in Carnegie Hall by the Schola Cantorum last April, the work for chamber orchestra (Nº VII) proved to be of considerable complexity, with rhythmic tantrums and some moody dissonance, playing their part in its variable mood suggestion. This work alone would stamp Villa Lobos as an important composer — it has ideas, craftsmanship and personality — but whether the listener is charmed or repelled is much the same question of individual predilections that it is with Bartok. An able performance was conducted by Burle Marx.

The violin-cello choros and that for the four brass instruments were studies in sonorities that bespoke the individuality of the composer's harmonic thought and technical address. Whether they were gratifying to the ear is for a variety of individuals to argue. The piano choros (Nº 5) called "Alma Brasileira" — The Soul of Brazil" — is music with a leavening of nostalgic beauty, but not free of the stridulous. As disclosed by Bernardo Segall, it was the most imposing of a group of keyboard works that included also the

"Dansa Brasileira" of Guarnieri and some miniatures by Vianna, attractively written and well played.

Aside from the Villa Lobos choros the program was productive of some innocuous popular music, played by Romeo Silva's orchestra from the Brazilian Pavilion at the World's Fair, and four groups of songs for which the singers were Candido Botelho and the inimitable Elzie Houston. The most successful of the songs were of the now familiar folk and voodoo variety. Miss Houston, to the audience's immense satisfaction, repeated, the crackling patter of the côco, "Oia o Sapo", otherwise the tale of the frog who wanted to fight. Mr. Botelho placed to his credit some effective singing in art songs by Guarnieri, Fernandez, Mignone and Vadico. Of the popular contributions, "The Cuckoo" a "carnival marcha" was amusing as well as typical of the rhythmic life that was a prime factor in making this concert a refreshing experience".

"Post" New York, 17 de outubro de 1940.

BRAZILIAN SERIES OPENS A MODERN ART MUSEUM

One of the most enterprising series of concerts to be offered here in some time, a group of six concerts of Brazilian music, was begun last night at the Museum of Modern Art. The programs are being sponsored jointly by Dr. Armando Vidal, Commissioner General from Brazil to the New York World's Fair, and the Museum. Last night's program is repeated this afternoon at 4. There will be concerts Friday night, Saturday afternoon and Sunday, afternoon and evening.

Nothing less than a fairly ponderous tome could do justice to the richness of Brazilian music; but if a few words may be pardoned their brevity it can be remarked that it is, speaking generally, colorful, exotic, highly individual. Invigorating, strong in character, and that one of its most remarkable features is the refreshing, uninhibited way in which the popular music spills over into the more sophisticated types. It is a musical culture rewarding to any one friendly and curious enough to dig into it.

There were some fine artists engaged in last night's adventure. Burle Marx one of the guiding hands in the series, conducted a

chamber orchestra. Romeo Silva and his Brazilian orchestra, and Bernardo Segall, a pianist, played Candido Botelho and Elsie Houston sang. Some of the composers represented were Villa-Lobos, Nazareth, Tavares, Fernandez and Mignone.

"Daily Worker" New York, 17 de outubro de 1940.

A NOTE ON BRAZILIAN MUSIC

At the recent Brazilian Festival of the World's Fair the concerts were a success largely because of the incandescent artistry of Miss Elsie Houston, Brazil's leading soprano. After studying in Paris for many years she returned to her native land and make a careful study of the folk music of a country as large as the United States and with a history just as colorful. Our readers will be interested to know what Miss Houston's impressions were of music in the United States.

"Musically we have progressed far more than the U. S., for we have been awake to every kind of influence. The complete lack of prejudice toward the colored races has made easy the assimilation of all the Negro and Indian influences. Who here, except George Gerhwin, has shown in his scores a feeling for the real music?". Then she adds, "I am convinced that Brazilian music is doing a great service to musicians everywhere in merging the great classical tradition with the primitive rhythmical structure of ancient African and Indian ritual".

"Herald-Tribune" New York, 18 de outubro de 1940.

MUSIC

Festival of Brazilian Music, first of three programs Wednesday night at the Museum of Modern Art with the following participants: Romeo Silva and his orchestra; chamber orchestra, Burle Marx conducting; Elsie Houston, soprano; Candido Botelho tenor; Bernardo Segall, pianist and João Chagas, percussionist.

Popular Dances: Turuna (Tango Brasileiro); "Apanhei-te,
cavaquinho (choro); Odeon (Tango Brasileiro).

Ernesto Nazareth.

Mr. Silva and his orchestra

Songs with Piano:

Sai-Arue M. Camargo-Guarnieri
Canção do Mar Fernadez
Toada p'ra você Lorenzo Fernandez
A Coieta Mignone

Mr. Botelho.

Choro in F minor Vadico

Marcha: Passarinho do Relógio.

H. Villa-Lobos and M. de Oliveira.

Mr. Silva and his orchestra

Cloros n.^o 4, for three horns and trombone.... Villa-Lobos

Conductor Mr. Marx

Dansa Brasileira..... Camargo Guarnieri

Three Pieces from Sete Miniaturas.... Frutuoso Vianna

Choros n.^o 5, (Alma Brasileira) for piano.. Villa-Lobos

Mr. Segal

Folksongs: Funeral de um Rei Nagô; Banzo Hekel Tavares

Iaiá Baianinha..... Humberto Porto

Xangô Villa-Lobos

Mr. Botelho with Mr. Silva and his orchestra

Bambino (Tango Brasileiro) Nazareth

Mr. Chagas, Mr. Silva and his orchestra.

Choros Bis, for violin and cello..... Villa-Lobos

Choros N^o 7, for chamber orchestra..... Villa-Lobos

Conductor Mr. Marx

Folksongs: Tavares (arr. Gallet); Guritan (arr. Houston); Oia o sapo (arr. Tavares) Miss Houston; Mr. Silva and his orchestra;

Voodoo Songs: Eua, Odure, Ogum, Exú, L'Oro so (with percussion).

Miss Houston.

HEAVY HANDS ACROSS CARIBBEAN

Folke-lore is supposed to be an especially virtuous form of music and the composers who use it for art purposes are often considered with a respect they would never receive if they took the trouble to write their own tunes.

There is also supposed to be something particularly noble and virtuous about the Museum of Modern Art. This reviewer confesses to a certain allegy on both counts. He thinks music is music, no matter who wrote it, and that a dumb tune is a dumb tune, no matter how anonymous its origins. As for the Museum of Modern Art, he finds it difficult around the premises of that estimables institution to avoid a feeling that he is being sold a bill of goods. Its own combination of hughthat didacticism gives to anything that takes place under its high patronage an air at once of esoteric knowledge and of a Nationally Advertised Brand.

Wednesday night's program of Brazilian music was completed with historical a biographical notes and full indications of what to think each piece. Let that go. What about the music? Not so hot, for the most part. The principal impression this listener received was of what we had known all the time Namely, that as the exploiters of Portuguese folklore go, Villa-Lobos is by far the best of the lot; and that Miss Elsie is a great artist, a magnificent personality and a practically unique mistress of vocal art.

Otherwise the show was not much different from what has been available for some time at Brazil's World's Fair Pavisions, though the presence of no less than seven manhigh microphones

on the platform and of a photographic concession that kept setting off flash-bulbs all through the music did give the evening a certain tone of North American commercial abundance.

Brazilian folk-lore and popular music have the gentle monotony of all things Portuguese. That monotony is not really boring; it is too subtle and refined to be boring. But it is as far from the passionate flaming of things Spanish as a Portuguese "fado" is from a *jota* or a *canto flamengo*. Its Indian elements are flat and static like all things Indian. And its negroid than our own barrel-house blues and Scotch-African spirituals. The Negroes seem always in this hemisphere to have acted as musical soil and fertilizer. They have never yet been either the seed or the final flower of anything.

As a composer Villa-Lobos is a natural. He has unbounded inventions and a great instrumental fancy. Also a quick way of absorbing the influences he wishes to absorb and a categorical way of refusing those he does not. For all the Germanic cultural and commercial patina that has laid on Brazil these many years, his music is as Latin as one could imagine anything being. Portugal and Spain and France, are all there, and a little O, ever so little, of light-hearted Italy. His Germanism goes no farther than an occasional title about the "soul of Brazil". Even that verbal racism is more a mark of the minor musical nations under German rule than it is of Germany itself.

Composers in the great musical traditions don't usually bother much about to put their patriotism into a piece. They are more likely to go in, on the contrary, for a certain amount of exoticism, for getting outside their country through music. Villa-Lobos places himself among the provincials, the local-color boys, by occupying himself so exclusively with musical nationalism. He classifies himself thus with de Falla and Smetana and Dvorak, and Kodaly and the early Bartok. Fine composers enough these, through none of

the first water, and all of othem harder more penetrating than Villa-Lobos. But all together they constitute a League of Minor Musical Nations as pathetically out of date today as Geneva itself.

"*Christian Science Monitor*" Boston, Mass., 19 de outubro de 1940.

MODERN COMPOSERS OF BRAZIL

BY NICOLAS SLONIMSKY.

Next to Villa-Lobos, Oscar Lorenzo Fernandez (born in Rio de Janeiro, nov. 4, 1897) succeeds best in translating primitive folk song of the Brazilian interior the laguage of modern music. A Brazilian critic has applied the adjective "brasileirissimo", that is, most Brazilian, to Fernandez as composer and the epithet is entirely justified. Fernandez writes new music in the style of national folklore, sometimes using actual songs of the people, but mostly inventing melodies. In these inventions, the characteristic rhythm remains true to the primitive. While Villa-Lobos enlarges the meaning of the popular choros into a new musical form, Fernandez preserves the original spirit and name of the native dance, adding only harmonies and instrumental color. His favorite form is Batuque, a highly syncopated negro dance. In stylizing primitive dance forms, Fernandez does not proceed by variation, as classical and romantic composers did, but builds up his music by iteration or accumulation. The motive force in this case is supplied by the change of instrumental color, and by imitation of voices. The classical method of variation is clearly inapplicable in highly rhythmic music, for with the addition of non-thematic elements, the rhythm is submerged, and its driving power lost.

Fernandez writes in an idiom less anarchistic than Villa-Lobos; his music lies well for the instruments, and, though difficult, is entirely playable. His "Brazilian" Trio, composed in 1924 is typical of his method. It is written in four movements, of which the first is in orthodox sonata form. But the two themes of the sonata are Branzilian in their inspiration. This slow theme of the second movement is a folk song, but another theme in the same movement is

original. There is a similiar division of original and authentic themes in the rest of the trio, and the same method is followed again in the Suite "Brasileira" for five wind instruments.

Thus Fernandez perform the primary function of a national composer: he makes use of native folk songs within the framework of the established musical forms of a sonata, or a fugue. His music is ultimately, of vocal origin, and his themes possess a singing quality. He is apparently not interested in formal composition; there are no symphonies or string quartets on his list. His symphonic works are either magnified dances, or symphonic poems of definite programmatic contents. Typical in this respect, is his "Imbapara" or "Ameridian Poem (Ameridian, for American Indian). Here the music illustrates a Brazilian legend.

Francisco Mignone (born in S. Paulo, Sept, 3, 1897). His music is rhapsodic and emotinal, and his harmonies are luscious and full. For his subject matter, he too, goes to Brazilian legend and history, but the treatment is more melodramatic than in the music of Francisco Mignone is immediately understandable to the non-Brazilian ear. He is particulary successful in his compositions for piano and orchestra, in the form of free fantasy on Brazilian themes.

João Octaviano (born at Porto Alegre, April 22, 1896) is chiefly active as a pianist and teacher, and his compositions are mostly in small form, piano pieces and songs. He adheres to the orthodox school of harmony, but he uses Brazilian themes and subjects. The importance of his work consists chiefly in bringing national Brazilian musical masses that cannot follow the elaborate harmonies of the modern school. And Octaviano proves that Brazilian songs, particularly those touched with urban culture, can be arranged in European harmonies.

Fructuoso Vianna (born at Itajubá in 1896) is a brilliant composer of piano pieces, in which he excels. He combines the authentic rhythms of Brazilian dance with technical passage work, and the product is novel and interesting, both from the musical

and technical viewpoint. His suit of miniatures reminds one of the impressionistic pieces of the Parisian school.

Of the younger generation of Brazilian composers, the most significant is Camargo Guarnieri, in both quality and quantity of production. He was born at Tieté, Feb. 1, 1907, and he grew up in the musical atmosphere of native folk songs and dances. As soon as he acquired formal technique of composition, he applied himself to writing songs and piano pieces based on Brazilian songs and themes. Later he wrote chamber music, violin and cello sonatas, string quartets, quintets, and trios. He has also written a piano concerto, and several symphonic dances. A very large number of his piano pieces and songs has been published. Guarnieri is a modernist, but his modernism is not limitless expansion of harmony and counterpoint. Rather, it is an economical application of the most effective means, whether consonant or dissonant. His music produces the impression of spontaneity and ease, despite terse and acrid harmonies and angular rhythms.

Radames Gnatalli, born at Porto Alegre in 1906, has a touch of baroque in his style. He writes best for the piano, and has composed, besides numerous short pieces, a piano concert. He has a ready technique, but so far he has not revealed himself as a composer of national music.

Luiz Cosme, born in Porto Alegre in 1908, has a lyric talent, which he applies to writing songs, and instrumental pieces, where a simple melody is projected against the background of syncopated rhythms. Like many modern composers, Cosme takes little interest in harmonic expansion, but uses certain combination of tones for their sonorous values, often for percussion effects.

Such is, in brief, the picture of modern Brazilian music. Villa-Lobos, Fernandez, Mignone, and others are not the first to exploit the national Brazilian elements. There was a generation of composers before them who were, in a sense, national Brazilian musicians. There are still several important composers living in Brazil who write Brazilian symphonic poems and dances. But the older generation has not developed an original musical idiom to express the peculiarities of Brazilian folklore. Villa-Lobos and the younger generation has. This new idiom is still in process of formation, and it retains many elements of old harmony. But the

important fact is that modern composers of Brazil are now working along twentieth-century lines, using a new technique common to modernists the world over.

"World Telegram", New York, 19 de outubro de 1940.

FOLK MUSIC AT BRAZILIAN FETE

The noonday sun of folk music continued blazing on the Brazilian Music Festival in the Museum of Modern Art last night. Heitor Villa-Lobos again stood out as high priest of the tropical sun cult and Elsie Houston joined in as singing priestess.

The composers listed, besides the prolific Villa-Lobos were João Chagas, Ernesto Nazareth, J. Cascata, Romeo Silva and Luciano Gallet. Compositions, including Choros, a Quatuor, marches, Sambas, batucadas, called for voice, violin, mandolin and Mr. Silva's popular band. Hugh Ross led his Schola Cantorum group in a sheaf of folk songs.

There are two points of departure and two points of arrival in these programs — folk music and Villa-Lobos. The latter is at once the incarnation and the flowering of the former. His Choros are legion, and choros are rooted in folk lore. Villa-Lobos goes all the way in folk music from cheap exploitation to artistic transmutation. His Quatuor last night was a Debussyian camouflage.

Miss Houston was her exotic self in songs by Villa-Lobos and others. One sensed the wailing sea and the dank muttering jungle in her incantation-like broodings. An Amazon chant probed the very heart of darkness.

Mr. Ross'choristers, covering a vast range of rhythm and passion in their selections, caught the prevailing spirit in true equatorial style.

"Herald-Tribune", New York, 19 de outubro de 1940.

MUSIC

MORE BRAZIL.

Heitor Villa-Lobos is no great, original genius. He has an easy-going flow of musical ideas and a highly facile charm. A highly

charming facility might describe his gift even better. Like that of all facile composers, his work is uneven in quality and low in expressive intensity. Its surface texture, however, is most acceptable.

His tunes, whether made up or picked up, are pleasantly vague, rarely vulgar. His harmonizations are spicy and far from banal, though they are never profound and rarely distinguished. His formal structure is loose and lackadaisical, doesn't need to be anything else when the music is so easygoing. His instrumentation, his orchestral fancy, is the most charming thing about his work. No more profound or penetrating than his harmonic structure, it is none the less full of bright and welcome "effects". These harmonic and instrumental effects are all the more welcome in music that has so little of formal progress or of contrapuntal perspective to hold it together.

Charm he has, yes, and facility and abundance. Beyond these qualities I see little in his work to write home about. His Nonetto for chamber orchestra and chorus "purports" according to the program notes, "to be an aural impression in miniature of the whole of Brazil".

That is tommyrot, of course, and negligible, being, after all, only a composer's blurb, like Roy Harris's preposterous pantheistic prefaces to his symphonic scores. Not being familiar with any part of Brazil, let alone the whole of it, I cannot say whether Senhor Villa-Lobos's aural impression of it is true and resembling. I can certify, however, that the work is a good and true musical likeness of Paris, France, in 1923 where (and when) the Nonetto was composed. Also that it is a better piece of music than any of his other works performed so far at the Museum of Modern Art's Brazilian festival, excepting a piece for three horns and trombones called Choros N° IV from Wednesday night's program.

Choros N° IV had folklorish pretensions, too, but it was a perfectly good, wind-instrument piece of the witty sort, and could have been executed with deadly seriousness at any of those concerts devoted to what used to be known as Contemporary Music and still have come off as a perfectly good wind-instrument piece of the witty sort. The Nonetto did not seem to fare so well under

the heavy (and quite imprecise) directing hand of the Schola Cantorum's Hugh Ross. Even still, it sounded like a pretty piece of the brilliant and easy-going sort.

Incidentally, after all the explaining that has been done in official program notes and elsewhere about the word "choro" (plural, choros) it should be obvious to any one who hears the Villa-Lobos pieces so entitled that the word "choro" is an exact equivalent of our word chorus, as that is used in swing jargon. I cite this as an instance among many of the clumsinesses of the Museum's printed catalogue, whose English style is just within the limits of literacy. Another case occurs a violin piece by Villa-Lobos entitled "A Mariposa na Luz" is called "The Butterfly in the Light". The musical content of this piece (I am no whiz at Portuguese) sounds suspiciously as if "The Moth and the Flame" were what the composer meant to depict.

Miss Elsie Houston, all too rarely heard in concert, provided the only full musical delight of the evening. Such a virtuosity of vocal color, such infalibily audible diction and such a solid architectural line in interpretation are the achievement of few musical artists. Her numbers were the only ones that held the complete attention of the rather choice but skimpy audience.

"Times", New York, 19 de outubro de 1940.

VILLA-LOBOS MUSIC HEARD AT FESTIVAL WORKS OF BRAZILIAN COMPOSER ON SECOND PROGRAM OF FETE AT MUSEUM OF MODERN ART—ELSIE HUSTON A SOLOIST.

BY HOWARD TAUBMAN.

Popular and concerted rhythms were the theme of the second program of the festival of Brazilian music at the Museum of Modern Art last night. The dominating figure of this program, as

he is of the festival was Heitor Villa-Lobos, Brazil's most eminent composer. His contributions were the most impressive as well as the most extensive heard last night, and they were works that warrant rehearing.

His Quatuor for harp, celesta, flute, saxophone and women's voices began the proceedings and his Noneto for chamber orchestra and chorus ended them. In each was to be noted the strange, personalized blend of simple ideas and complex rhythms that are hall-marks of Villa-Lobos' art. The Noneto written in 1923 is called, in the program notes, "the major chamber music work of Villa-Lobos". It has intensity and cumulative power and an audacious, almost brash, interplay of colors, harmonies and rhythms. The Quatuor is a later, more restrained and subtler work, with a resourceful treatment of the unusual combination of instruments and the voices singing no words but instrumental sounds.

LUCILE LAWRENCE ALSO HEARD

Under the direction of Hugh Ross, both compositions were given well-knit and often stirring performances. The voices were from the Schola Cantorum, of which Mr. Ross is conductor. In the Quatuor Lucile Lawrence was the harpist, and in the Nonetto Bernardo Segall was the pianist.

Another exciting element of the program was the singing of Elsie Houston, Brazilian soprano. Miss Houston whose capacities as an interpreter are extraordinary, sang a group of art songs by M. Camargo, Guarnieri, Jayme Ovalle and Villa-Lobos. Most original were Ovalle's "Berimbaio" and Villa-Lobos' "Canção do carreiro" and Miss Houston conveyed their striking rhythms and unexpected and jagged outlines with irresistible effect. Accompanied by Pabblo Miquel at the piano, she projected her listeners, by the power of her art, into a vividly different world.

Mr. Ross directed the singers in a group of folksongs arranged by Luciano Gallet, with Sanford Schlussel as piano accompanist. These had a mingling of native and European influences. The third of the group, "Toca Zumba" was a pulsing Negro abolition song of 1888, with the line, "What a day of rejoicing" when black men become Secretaries of State".

MACHADO IS VIOLIN SOLOIST

Pery Machado, accompanied by Mr. Schlussel, played three solos for violin by Villa-Lobos with feeling and sound musicianship. These solos were more conventional than the other Villa-Lobos works, but "O Canto do Cysne Negro" had a sustained cantilena that should recommend it for other programs.

Romeo Silva and his orchestra presented two Choros by João Chagas and Ernesto Nazareth and a group of rhythmic patterns by J. Cascata, Vicente Paiva and Mr. Silva himself. These were in popular, often obvious, vein, but Mr. Chagas showed virtuosity on the drums.

The program will be repeated this afternoon, and tomorrow the third program — all Villa-Lobos will be done in the afternoon and evening.

"Post", New York, 19 de outubro de 1940.

FINAL BRAZILIAN CONCERTS

The series of Brazilian concerts sponsored by Dr. Armando Vidal, Commissioner General from Brazil to the New York World's Fair, and the Museum of Modern Art, close with three performances today and tomorrow at the Museum.

Last night's program, featuring the first North American performances of folk songs for chorus and piano by Luciano Gallet and a Nonetto by Villa-Lobos, is repeated this afternoon at 4.

Tomorrow afternoon and evening Artur Rubinstein, pianist, is soloist on the concluding concerts in the series. The program will be devoted entirely to music by Villa-Lobos.

"Even. Sun" New York, 19 de outubro de 1940.

MUSIC OF BRAZIL HUGH ROSS CONDUCTS SECOND OF MUSEUM SERIES

With Hugh Ross conducting, the second of the three programs of the Modern Museum's festival of Brazilian music was presented last night before an audience which manifested lively interest in

compositions by Villa-Lobos and others and which applaude with enthusiasm the interpreters, particularly the soprano Elsie Houston.

On this occasion Miss Houston forsook the folk lilt for which she is celebrated and projected with skill and sympathy, a group of art songs by Guarnieri, Ovalle and Villa-Lobos. The folk lays of the evening were heard in choral arrangements of Luciano Gallet and were sung by members of the Schola Cantorum, under Mr. Ross's Direction. The arrangements called for solo obbligati, which were intrusted to Marion Edwards, Albert Barber and William Mercer.

Admirable as were these performances, Mr. Ross and his Schola Cantorum singers made this most important contribution in two striking and highly individual Villa-Lobos works. These were: Quatuor for harp, celest, flute, saxophone and women's voices, and Nonetto for chamber orchestra and chorus. Lucille Lawrence was harpist for the Quatuor and Marion Lindsay sang the soprano obbligato. Bernardo Segall, pianist, participated in Nonetto, as did Ruth Kenworthy, who cared for the soprano obbligato. Wordless voices, used instrumentally, contributed their color to the unusual sonorities of these compositions, which came to the ears as a strange compound of the most modern sophistications in harmony and the most elemental feeling. Mr. Ross achieved performances of remarkable detail. The program also embraced violin solos—more Villa-Lobos — ably played by Pery Machado, and further examples of Brazilian popular music performed by Romeo Silva and his orchestra.

"Daily Worker", New York, 20 de outubro de 1940.

FOLK MUSIC OF BRAZIL IN CONCERT FESTIVAL

BY STANLEY HILLER.

Once again the Museum of Modern Art is the sponsor of a festival of music devoted to one of our Latin-American neighbors. Arranged by Burle Marx in association with Hugh Ross, Wednesday's concert was the first of a series of three devoted to the "Choros" a Brazilian national dance.

Burle Marx conducted the chamber orchestra, Romeo Silva led his seven piece dance orchestra, and Bernardo Segall, pianist, Elsie Houston, soprano, and Candido Botelho, tenor, assisted.

Deeply rooted in the popular and folk music of the peoples of Brazil, the compositions of Nazareth (1867), Fernandez (1897), Mignone (1897), Guarnieri (1907) and Villa-Lobos (1881) reflect the Portuguese, African and Indian origins of this young nation. Ernesto Nazareth is the father of the "Tango Brasileiro" the most popular national dance; and he was the first to experiment with themes furnished by the "Choro" which Brazil's leading composer, Heitor Villa-Lobos, has been utilizing in many instrumental combinations.

SHIFTING RHYTHMS, BOLD HARMONIES

Repeated hearings are required to absorb the meaning of the shifting cross-rhythms, unusual modulations, exotic intonation characterized by bold changes in register, and slow glides from tone to tone.

For at least one listener it was fortunate that the program was eclectic enough to include the spicy music of Romeo Silva fresh from his triumphs at the Brazilian Pavilion of the World's Fair. To expect prolonged attention to experiments in formal composition utilizing strange tonalities is too much to expect of any audience. Indeed, beside the tropic fury and piquant harmonies of Villa-Lobos the wildest efforts of Alban Berg seem as formal as a Gluck overture.

Novel as the efforts of the Brazilian school are, one receives the impression that Villa-Lobos has been overhasty in not attempting to absorb some of the centuries of European experience in contrapuntal technique. And that is why the smaller forms, chiefly in the form of songs with either piano or orchestral accompaniment achieved the most unified impression.

Messrs Segall and Botelho performed with laudable skill and the inimitable Elsie Houston once again scored a signal triumph in folk songs, Indian ritual, and voodoo. On Sunday afternoon and evening Oct. 29th, Artur Rubinstein will be the soloist in an all Villa-Lobos program which will feature an especially difficult piano composition entitled "Rudepoema" dedicated to Mr. Rubinstein.

"Eve. Journal", New York, 21 de outubro de 1940.

VILLA-LOBOS BRAZILIAN MUSIC HEARD

BY GRENA BENNETT.

The festival of Brazilian music which has been in progress for several days at the Museum of Modern was brought to a conclusion with the concerts yesterday afternoon and last night.

The programs were identical and limited to compositions by Villa-Lobos; Burle Marx conducted. Artur Rubinstein, prime pianist, made his season's debut, and offered a superb reading of a group entitled "Rudepoema" and seven other pieces. The Schola Cantorum, directed by Hugh Ross, was heard in folksongs, and "Jaquibau" and other soloists were Virginia Johnson, soprano; Candido Botelho, tenor, and Lorraine Eley, contralto.

"Gotham Life", New York, 21 de outubro de 1940.

Inadvertently in last week's issue, this department wound up the activities of the Brazilian Music Festival at the Museum of Modern Art as of yesterday (Saturday evening).

Notwithstanding, and perhaps fortunately for those music lovers who have not as yet attended one of them, the last of these intriguing musical events, only comes to its final crescendo as of tonight (oct 20) following afternoon and evening performances of the same program. Thus, Artur Rubinstein, Hugh Ross and the Schola Cantorum plus Burle Marx and orchestra of celli may provide a fitting Sunday's advent in the realm of serious Latin-American composition.

"Eagle", Brooklyn, N. Y. — 21 de outubro de 1940.

BRAZILIAN MUSIC PLAYED

In concluding the Festival of Brazilian Music presented at the Museum of Modern Art Burle Marx and Hugh Ross arrange an all-Villa-Lobos program for yesterday afternoon and evening. Such

a concert was more or less inevitable because of the pivot position the composer holds in any symposium of Brazilian music.

This third program was probably the best, thought it posed the same old questions of the development and evolution of this South American music. The "Bachiana Brasileira" for eight celos paid homage to Bach at the time that it took note of dotted rhythms and chromatics a little less than kin to the grand masters' style. A group of folk songs arranged by the composer and sung by members of the Schola Cantorum presented the case pretty well for the natives, while Candido Botelho's rich, sonorous voice carried tropical flavor into his tenor solos.

Chief attraction of the afternoon was the appearance of Artur Rubinstein who played three of his friend's piano solos. Of these the "Rudepoema" might well have caused embarrassment for soloist and audience alike, since Villa-Lobos composed "This savage poem" to be the image and likeness of the pianist, to whom it is dedicated, and the audience could hardly refrain from Mr. Rubinstein's mastery of its almost unnecessary difficulties and complexities. The performance rather than the music appeared to be the thing.

"*Herald-Tribune*", New York, 21 de outubro de 1940.

BRAZIL'S MUSIC IS INTERPRETED BY RUBINSTEIN PIANIST PLAYS VILLA-LOBOS WORK WRITTEN ESPECIALLY TO PORTRAY HIS CHARACTER.

In every concert an executant musician seeks to reveal the characteristics of a composer, but composers seldom attempt to characterize a concert artist in music. Such an essay, however with the subject as its interpreter, figured yesterday afternoon and evening in the third and last Brazilian program at the Museum of Modern Art, where Artur Rubinstein played the "Rudepoema" and other piano works of Heitor Villa-Lobos.

In his dedication of the "Rudepoema" (Savage Poem) to the eminent Polish pianist Brazil's best known composer addresses Mr. Rubinstein as follows:

"I am honestly able to say, that as far as I can feel, I have caught your true temperament on paper as I might have other-

wise done with a candid camera". In thus striving to limn Mr. Rubinstein, Villa-Lobos has paid some tributes to the land of the pianist's origin and also, it might seem, to his repertory. He has also not banished from the score some familiar traits of his own music, and thus the work gives an impression of eclecticism of style as well as of variety of mood. Its frequent vigor and momentum is a strong point, its diffuseness of form a weaker one, but it is a highly effective vehicle for the display of Mr. Rubinstein's technical and expressive gifts. Whether, as the program notes stated, it is perhaps the most difficult piano composition ever written is a point not to be answered without much query and research, but its digital problems are without doubt exceptionally exacting.

Mr. Rubinstein who solved these problems with triumphant ease, also played seven pieces from Villa-Lobos's suite, "Prole do Bebe" and "Alegria na horta" described as impressions of a Brazilian rural fiesta. The suite, which has its Parisian influences, was first played here by this artist back in 1923, and these appealing well contrasted short sketches offer no difficulties of apprehension to the listener. The "Alegria" bears out the description of the program.

For the first item in the all Villa-Lobos list, Burle Marx conducted a group of eight cellists in the first "Bachiana Brasileira". Choristers of the Schola Cantorum, under Hugh Ross, with Loraine Eley and Allan Adair as soloists, shared arrangements of folksongs with the Brazilian tenor, Candido Botelho. Virginia Johnson, soprano, and the ensemble of cellists performed the air from the fifth "Bachiana" which was sung in the first Brazilian concert at the World's Fair in 1939. The "Bachiana" are explained as an attempt to transmit the spirit of Bach, which Villa-Lobo believes to be the universal spirit, into the soul of Brazil. The music at first acquaintance, suggests little of the former, much more of the latter, although its influences are not exclusively Brazilian. Both works are melodically engaging, and the composer's cello choir provides a notable range of plangent and opulent sonorities.

There was warm applause for all the participants, and at the close of the afternoon program, Mr. Rubinstein spoke briefly

to thank the audience on behalf of the composer for its interest and enthusiasm.

"Transcript", Boston, Mass. — 21 de outubro de 1940.

VILLA-LOBOS — NEW YORK FESTIVAL OF BRAZILIAN MUSIC

New York, oct. 21 — The last of three programs of the Festival of Brazilian Music was presented at the Museum Art yesterday, as a most worthly complement to the exhibition or paintings by the Brazilian artist, Portinari. This final concert, representative of the festival, held first importance through the presence of Artur Rubinstein and a program devoted to the music of Brazil's outstanding composer, Heitor Villa-Lobos.

Mr. Rubinstein played "Rudepoema" a long uneven composition described as "perhaps the most difficult piano composition ever written", a statement that we shall not attempt to qualify. Its technical demands are unquestionably severe, but the appropriately able hands of Mr. Rubinstein extracted the most meaningful translation of the work — appropriately, because Villa-Lobos, in a touching and grateful dedication, humbly offered "Rudepoema" as his artistic description of his good friend Artur Rubinstein.

Mr. Rubenstein an early apostle of Villa-Lobos played as one supporting his composition through its dramatic intensities, sonorous passages and volatile vagaries peculiar to the self-taught, self-styled Brazilian. Though Mr. Rubinstein made "Rudepoema" sound like greater music than it is his best received offerings were "Prole do Bebe" a set of children's pieces about "the baby's family" and "Alegria na horta" impressions of a rural fiesta. The former, though a well-worn subject, is treated, not patronizingly, but with the understanding of the who remembers dolls rather than imagines them. Thus Villa-Lobos through Mr. Rubinstein introduced and established the personalities of a family of assorted temperaments and emotions. The skilfully rendered "Alegria" is a somewhat urbane view of the Brazilian counterpart of our "country fair".

The program further included "Bachiana Brasileira Nº 1" played by an orchestra of eight cellos conducted by Burle Marx a group of folk songs rendered by members of the Schola Cantorum of New York led by Hugh Ross, and an "Aria from Bachiana Nº 5" for soprano and cellos. The "Bachiana" Villa-Lobos "attempt to transmit the spirit of Bach" are a more faithful transmission of the spirit and native quality of Brazil. The unusual contrapuntal conversation of flowing line and throbbing beat of the cello orchestra recalled Bach clearly only in the melodic sombreness of the second movement.

Villa-Lobos received truest expression in the derivative folksongs. The group of twenty voices, a thumbnail sketch of the great mass chorus of Brazil, and tenor soloist Candido Botelho brought forth the Latin quality and traditional background of the folk music. Mr. Botelho sang with the candor and veracity called for the primitive flavor. Miss Virginia Johnson accompanied by Mr. Marx and the cello orchestra, followed the wordless melodic line of the "Bachiana Nº 5" in silvery limpidness against the weight of the cellos.

At the close of the program Mr. Rubinstein graciously thanked an appreciative audience in behalf of the absent composer.

"*World Telegram*", New York, 21 de outubro de 1940.

BRAZILIAN MUSIC FESTIVAL

The Festival of Brazilian Music in the Museum of Modern Art ended with a bang yesterday afternoon and night when Arthur Rubinstein applied his gigantic technic to the piano music of Heitor Villa-Lobos.

The explosion came in a pianist upheaval intitled "Rude-poema" dedicated to Mr. Rubinstein and avowedly depicting his temperament. With all due respect to Mr. Rubinstein and his Brazilian psychoanalyst, if the pianist is what the composer says — or shrieks — he is he ought to be in a straight-jacket.

The piece is a volcano in G minor, or whatever the key is. Virtuosity runs rampant over the keyboard. Attila the Hun was a Trappist monk in comparison. Mr. Villa-Lobos' scamperings

reduce Liszt, Stravinsky and Prokofieff to Kindergarten simplicity.

Rudepoema is an anthology of the whole battery of piano bravura. The runs are marathons. The climaxes are minor earthquakes.. The cross rhythms lash out like squalls. Mr. Rubinstein literally rode the storm with his fingers crossed.

The pianist found another Garden of Eden for his fleet hands in Villa-Lobos' *Prolé do Bebe*, a gallery of doll sketches running from fiendish caricature to impish photography. An *Impressões Seresteiras Brasileiras* brought back the jungle.

Earlier in the all-Villa-Lobos program Burle Marx led eight cellos in a so-called *Bachiana Brasileira N° 1*. The compliment to Bach was implicit in the fugue, but the hand of Brazil's prodigy of nature made its fervid way unchecked.

Hugh Ross led members of the Schola Cantorum in a group of folk songs with fine skill and Candido Botelho appended another.

Mr. Marx's eight 'cellos lined up again for accompanying duty in a superb aria from *Bachiana N° IV*, with Virginia Johnson as soprano soloist. Villa-Lobos does himself proud in its surging lyricism, and he keeps his 'cellos working full time.

Then Mr. Rubinstein went to town in the 16-cylinder "Rudepoema".

"Eve. Sun", New York, 21 de outubro de 1940.

MR. SIMON SPENDS TUNEFUL WEEK END

BY HENRY W. SIMON.

Here's what New York had to offer in the way of music. Saturday and Sunday: Four ballet programs, four programs of Brazilian music at the Museum of Modern Art, a couple of orchestras (the NBC and the Philharmonic) a couple of string quartets (Budapest and Roth) a couple of Negro singers (Anderson and Trotman) one fiddler (Ricci) one pianist (Gash) and an opera (*The Barber of Seville*). Sorry, but I didn't get to all of them. Here's what I heard.

The last two Brazilian programs were a distinct improvement over the first and showed (a) that Brazil's folk music hasn't enough variety to be shown off to advantage in large doses in a concert

hall, (b) that Elssie Houston and Artur Rubinstein are, each in his own way, superb artists (as every one knew) and (c) that Hector Villa-Lobos, whose music occupied half the second program and all of the third, can descend to writing inconsequential fiddle solos and ascend to extraordinary ingenuity, fiendish difficulty and occasional passages of real beauty.

Repeatedly I had the feeling that Senhor Villa-Lobos was more concerned with making a group of eight cellos or another group of harp, celeste, flute, saxophone and women's voices do stunts on one would have thought they could do than he was with making the most out of a musically inventive mind.

The New Friends of Music opened their series with a program by the Budapest String Quartet and Modecai Bauman, a baritone who sang a group of Charles Ives songs.

The New Friends attract a peculiarly devoted and intelligent audience. They don't make a fetish of silence during the music; it just doesn't occur to them that whispering helps your neighbor's enjoyment — something I am convinced that a large percentage of almost every other audience profoundly believes. They also seem to know when not to applaud — a rare attribute.

Charles Ives, who had his 66th birthday yesterday, was "discovered" as an original and thoroughly American composer only two or three years ago. His Americanism lies partly in irreverence for tradition, partly in tending to sentimentalize children and daddies, partly in using American subject and partly in using the human voice with all the ingenuity of a Yankee, to speak, squeak or to sing. Mr. Bauman demonstrated all this with consummate technique.

The Budapest Quartet wasn't up to the high standards they have sometimes set for themselves, playing the Schubert "Tod und das Madchen" Quartet as though they had done it so often there was little fire left in it for them.

As for Marian Anderson the usual adoring crowd rushed to the footlights to demand more and more encores till her voice sounded very tired, Earlier she had done her best singing in Handel, Bach and a couple of Villa-Lobos songs. It seemed to be a sort of Villa-Lobos week end.

I heard more than this but will have to save the others for my mid-week roundup... In between concerts I also sandwiched an interview with Joseph Schillinger, an amazing man on Park Avenue who is planning to compose music by pushing buttons on a machine; another with Jascha Heifetz, and a third with José Fernandez, my favorite Spanish dancer. I'll tell you about these some time.

"News Dallas", 23 de outubro de 1940.

FESTIVAL OF BRAZILIAN MUSIC

In conjunction with the exhibition a festival of Brazilian music will be presented in the auditorium of the museum from Oct. 16 through Oct. 20, under the joint sponsorship of Dr. Armando Vidal, the Brazilian Commissioner general to the New York World's Fair, and the Museum of Modern Art, Artur Rubinstein, Burle Marx, Hugh Ross, Elsie Houston, Candido Botelho, Virginia Johnson, Romeo Silva and his band, members of the Schola Cantorum of New York and a chamber orchestra have been engaged for the festival. Nine works by contemporary Brazilian composers will be given their premiere performances on the three festival programs.

Daily Worker" New York, 23 de outubro de 1940.

MUSIC OF VILLA-LOBOS RICH IN FOLK HERITAGE OF BRAZIL

Strike the anvil of the blacksmith,
Oh, how he sings!
The heart in one's breast bravely.
Blacksmith, good and strong,
You will be a worker your whole life long,
Working and singing.

This folk song, night's program of the Festival of Brazilian Music at the Museum of Modern Art, on Sunday night's, gives some indication of the earthly sources of the rich and varied musical heritage of the people of Brazil.

Sunday's concert, the third and last of the series, was devoted exclusively to the music of the foremost Brazilian composer, Heitor Villa-Lobos. He is an amazingly prolific composer with more than fourteen hundred compositions in every form to his credit. From the body of this work, which has a characteristic national flavor and a fresh, somewhat blatant, modern idiom, the soprano aria from Bachiana N° V the five folk-songs, the suite, Bachiana N° 1, and a group of Piano Solos were chosen. They made a colorful and provocative musical evening.

The program under the direction of Burle Marx of Brazil and Hugh Ross of New York was performed by Virginia Johnson soprano, Candido Botelho, members of the Schola Cantorum and an orchestra of eight celli, Mr. Villa-Lobos personal friend and staunch partisan, the famous Artur Rubinstein performed the piano solos for eight celli.

The Bachiana Brasileira a three-part suite, which utilizes the forms of pre-classical poliphony and modern Brazilian thematic material, was very impressive. But the high point of the program was Mr. Rubinstein's vigorous playing of the Rudepoema, listed in the program notes as "the most difficult piano composition ever written. In spite of its strangeness and harsh dissonances the enthusiasm of the writing and gusto of the performance were enjoyable. The program was concluded with an impression of a rural fiesta based on folk dance themes played by Mr. Rubinstein.

"New Yorker" New York, 26 de outubro de 1940.

MUSICAL EVENTS — NO SHORTAGE

The visitor who came to town last week to hear music had a dizzy time of it, what with ballet, large orchestras, small orchestras, recitals of all sorts, and a Brazilian music festival going on. There was practically everything except opera handy, and if the visitor wanted a spot of that, he could have found it in Brooklyn, where Alfredo Salmaggi's company is giving Sunday-night showings in the Academy of Music.

Next week, I'll try to catch up with the Brazilian music festival, which took place at the Museum of Modern Art, and the

New Friends of Music, who resumed activities in Town Hall, as well as with some of those ubiquitous recitalist. Anybody got a pair of roller skates he isn't using?

"*News Week*", New York, 28 de outubro de 1940.

THE MUSICAL TITAN OF BRAZIL

As Candido Portinari — whose one — man show at the Museum of Modern Art in Manhattan was reported in Newsweek's last issue - is the towering figure of Brazilian pictorial art, so Heitor Villa-Lobos is Brazil's musical giant. Like Portinari, Villa-Lobos is incredibly energetic; often sleeping no more than four hours a night, he has turned out some 1,400 compositions, including five operas for which he-oddly-first wrote the music and then filled in the words.

And when the Modern Museum last week presented a five-day festival of Brazilian music directed in part by Brazil's N.^o 2, composer, Burle Marx, New Yorkers had — and took — an excellent opportunity to hear what Villa-Lobos has done, against a background of other Brazilian music. Outstanding was what has been termed "perhaps the most difficult piano composition ever written" (because its complicated rhythmic structure demands extended reaches) the Villa-Lobos "Rudepoema" (Savage Poem) performed by and dedicated to Artur Rubinstein, of whom it is a musical portrait. The programs also included popular numbers performed in cabaret style by Romeo Silva and his orchestra (from the Brazilian Pavilion of the Dying New York World-s Fair) and songs enchantingly chanted by Elsie Houston a relative of Sam Houston of Texas and a favorite New York night-club antertainer.

"*Time*", New York, 28 de outubro de 1940.

CHOROS IN MANHATTAN

Best-known South American composer is Heitor Villa-Lobos talkative, self-taught Brazilian, a man of tremendous energy who has written more than 1,400 pieces, and has said, "Better bad of mine

than good of others". Last week, in connections with a big show of paintings by Brazil's Candido Portinari (TIME, Aug. 12) Manhattan's enterprising Museum of Modern Art did up Brazil's music in a package of six concerts. The Museum's elegant audiences and radio listeners gathered that African thumps and easygoing Portuguese tunes were Brazil's chief heritage. Wherever its music was going, Villa-Lobos was in the driver's seat: most of the pieces, including some that were bad-better, were by him.

Most popular Brazilian musical form is the "choro" in which one instrument in an ensemble improvises on a theme, in about the same way that a U. S. jazz musician "takes a chorus" for a solo ride. Villa-Lobos has composed 14 "choros" ranging from a guitar solo to a magnificent, jungle-rhythmed piece, "Choros N.^o 10" for chorus and orchestra.

At the final concerts Pianist Artur Rubinstein an early admirer of Villa-Lobos played a piece called "Rudepoema" (Savage Poem) which Villa-Lobos had intended to be both a portrait of the pianist and the most difficult piano work ever composed. Whether or not its brilliantly whambanging measures actually portrayed mild-looking Mr. Rubinstein, "Rudepoema" sounded like a stumper for any virtuoso. But the audience liked better the slinky, tunefull, banal "choros" and dances which were played by gourd-rattling Romeo Silva and his orchestra, familiar to many a visitor to the New York World's Fair. It liked better still a tall, dark soprano Elsie Houston, who in a green dress looked and sounded like some jungle bird.

Brazilian despite her name, Elsie Houston is a great-great-granddaughter of the grandfather of Texas' great Sam Houston. She studied singing in Europe, sang in nightspots, married a surrealist poet whose name she will not tell because he is anti-Nazi and still in Paris. Singer Houston has been in the U. S. since 1938 is currently at Manhattans's Rainhow Room, where she performs voodoo songs by candlelight. At the Museum's opening concert she went through her routine with a pair of candles which by order of the fire department, were enclosed in chimneys. In the darkened house Elsie Houston was something to see as she slapped a tom-tom crooned incantations to Brazil's goddess Yemanga, to Ogum, the god of war, to Exu, the devil.

METROPOLITAN MUSIC

The recent festival of Brazilian music was held at the Museum of Modern Art, in New York and was in connection with the current display of the works of the Brazilian painter, Candido Portinari. The policy of the Museum outlined a short time ago by its president, Nelson A. Rockeffeller, holds that an exhibition of a country's culture must represent its music as well as its graphic arts.

If one wishes to learn about the history of Brazilian music he will hardly know where to look. The latest edition (1927-28) of that great source of information about music, Grove's Dictionary, has no articles on the music of Brazil. This music has not, one surmises, been considered sufficiently important or characteristic to need research and classification.

Mr. Burle Marx, who directed the festival, prepared valuable introductory notes for it, and has permitted them to be summarized.

He finds in this music of many influences contributions from three sources especially, Portuguese, African, Indian. Its history begins in the earliest days of the colonization, the sixteenth century. "The special flavor of the Indians" contribution must derive as much from Gregorian music brought over by Jesuit missionaries as from any verified intrinsic music of their own. In the middle of the nineteenth century Rio de Janeiro had become so important a music center that Wagner considered a production there of "Tristan". This interest in music was due largely to the Emperor Pedro II. The first operatic composer from Brazil who received wide recognition in Europe was Carlos Gomes. He wrote two operas which made use of folk material in formal music. Nepomuceno (1864-1920) was the first composer to conceive of a national art in music. He influenced Villa-Lobos in this respect.

The abolition of slavery and the proclamation of the republic in 1888-89 checked, at first, the development of music, but later gave rise to expansion of the popular style. Here the expression of the Negro was very prominent. The joy of freedom "was given

utterance with the greatest boisterousness, until it seemed as if the Negro no longer had a sad moment or sad music". It affected also the national holiday a festival four days in length, when the mountain peoples, with their songs and instruments, came down to the cities, and an exchange of ideas took place. The Maxixe was the earliest of the popular dances to grow out of this fusion of the popular spirit and the "elemental mass upsurge".

The Tango Brasileiro quite different, we are told, from the Argentine Tango, was developed by Ernesto Nazareth (1867-1932)-. He also developed the Choro. There seems to be some divergence of opinion about the character of this form. The explanatory notes assert that the word does not mean an ensemble of voices, but "an improvised piece in which one instrument, dominating the ensemble, shows its virtuosity in a constant revolving movement". At first it was played by flute, small ukulele and guitar. Then gradually the ensemble enlarged and the solo instrument varied, But this characteristic of solo and group, together with the improvisation in style, remained. But Virgil Thomson writes. "It should be obvious to any one who hears the Villa-Lobos pieces so entitled that the work choro is an exact equivalent of our word chorus as that is used in swing jargon".

A great variety of percussion instruments, of many shapes and sounds, and of native and African origin, contribute special effects to the ensembles.

Villa-Lobos the most prolific as well as the most conspicuous among the composers, wrote for Artur Rubinstein the famous Polish pianist, a "Savage Poem" in which he attempts to "catch the true temperament" of this artist "on paper". The work, according to Mr. Perkins, shows variety of style referring indeed to Polish compositions as well as to the Polish pianist, and also containing traits of the Brazilian style of Villa-Lobos. "Its frequent vigor and momentum is a strong point, its diffuseness of form a weaker one, but it is a highly effective vehicle for the display of Mr. Rubinstein's technical and expressive gifts".

Miss Elsie Houston Brazilian soprano won great praise for "virtuosity of vocal color, infallibly audible diction and solid architectural line in interpretation".

BRAZILIAN MUSIC AT ART MUSEUM

The Museum of Modern Art in New York City, during the few years that it has been in existence, has fostered many South American artists; musical, architectural, canvastical, and otherwise! This month, after the departure of the Mexican exhibit, the Brazil carnival of music was ushered in under the sponsorship of the Commissioner General from Brazil to the World's Fair of New York, Dr. Armando Vidal.

The Festival was arranged by Burle Marx and Hugh Ross. It consisted of Brazilian music given by the Schola Cantorum, the orchestra of Romeo Silva, players from various orchestral groups in America and soloists of Brazilian or some Latin American origin. Chief among these is Elsie Houston.

This music is supplementing the exhibit of the Brazilian artist's Candido Portinari's exhibit of paintings.

VILLA-LOBOS WORKS PLAYED

The Festival closed Oct. 20 with two concerts, afternoon and evening, presenting duplicate programs of works by the leading Brazilian composer, Heitor Villa-Lobos. Burle Marx conducted two works from Villa-Lobos "Bachiana Brasileira N.^o 1" scored for eight cellos. One of these was an aria sung by Virginia Johnson, in which the sonority of the instruments suited the quality of her high soprano voice. An extremely interesting experiment was the first "Bachiana Brasileira" in which the composer was moved by the spirit of Bach to write in a manner influenced both by the chassis composer and by the Brazilian idiom. The work includes an Introduction, Preludio and Fuga, in which the Bach melodic line is obviously imitated in the prelude, with fascinating effect. Members of the Schola Cantorum directed by Hugh Ross, sang a group of folk songs and Candido Botelho tenor, sang two songs in the same group. These folk songs have been collected by Villa-Lobos as a part of the material which he uses in Rio, where he is supervisor and director of musical education.

The second half of the program was devoted to piano solos played by Artur Rubinstein. The first of these was a very long and extremely difficult work called "Rudepoema" (Savages Poem) in which the composer tried to put into music the temperament of the pianist, to whom the work is dedicated, here, too, one sees the individuality of the South American, yet influenced by elements which he found in his own land as well as in modern Europe. The set of seven pieces from a Suite, "The Baby's family" each one representing a different kind of a doll, was fascinating, full of variety, charm, and individuality. Mr. Rubinstein closed with "Allegria Na Hora" (Impressions of a rural fiesta) in which the crude rhythms vied with sophisticated means.

"Musical Courier", New York, 11 de novembro de 1940.

BRAZILIAN FESTIVAL APPLAUDED IN N. Y.

In conjunction with the current exhibition of the one man show of the Brazilian painter, Candido Portinari, at the Museum of Modern Art, the Directors of the Museum and the Commissioner General of Brazil sponsored a Festival of Brazilian Music at the Museum's Auditorium from Oct. 16 to 20. Organized by the Brazilian composer and conductor, Burle Marx, with the assistance of Hugh Ross of the Schola Cantorum, the three separate concerts, presented in repetition, were primarily designed to show the folk and popular sources of contemporary Brazilian music.

Consequently the first concerto on Oct. 16 (heard again the following afternoon), called no only for Burle Marx and a chamber orchestra for the art works of Villa-Lobos but also for the inimitable Elsie Houston, whose interpretations of her native folk and voodoo music have long been familiar to New York audiences, Romeo Silva and his orchestra (playing for the second season at the Brazilian Pavilion at the World's Fair), Candido Botelho, tenor, and Bernardo Segall, pianist.

Mr. Silva and his orchestra (which is one of the best known in Rio) began with three popular dances by Ernesto Nazareth the father of the more refined style of popular Brazilian music. Inclu-

ding in the program Nazareth's "Apanhei-te Cavaquinho", a "Choro" one of the oldest of the popular forms, dating back to the beginning of the 19th century, Mr. Marx showed the source of the great and complex "Choros" of Villa-Lobos.

VILLA LOBOS SCORE IMPRESSES

His "Choros N.^o IV" for three horns and trombone and the "Choros N.^o VII" for flute, oboe, clarinet, saxophone, bassoon, violin and cello, heard on this occasion, were excellent examples of his style. Under Mr. Marx's lucid direction, all the varied invention was clearly defined.

The rest of the program was taken up with art and folk songs by Carmargo Guarnieri, Lorenzo Fernandez, Francisco Mignone, Heckel Tavares, Humberto Porto and Villa-Lobos, sung with the utmost gusto and feeling by the beautiful tenor voice of Mr. Botelho. Mr. Segall was heard in the Villa-Lobos "Choros N.^o V" for piano alone and in pieces by Guarnieri and Fructuoso Vianna.

The second program on Oct. 18, which again featured popular music together with art music, was outstanding for two chamber music works by Villa-Lobos heard for the first time in New York: The Quatuor for harp, celest, flute, saxophone and women's voices and the Nonetto, for piano, harp, wind, chorus and a complete battery of common and native percussion instruments. Both compositions, among other things, are fascinating for their exploration of novel and strange sonorities and rhythmic effects. Participants in this program were Hug Ross, conductor, Elsie Hourton, soprano, Pery Machado, violinist, Lucile Lawrence, harpist, Bernardo Segall, pianist, Romeo Silva and his orchestra, members of the Schola Cantorum and an orchestra of picked musicians.

The third concerto on the 20th, this time devoted entirely to Villa-Lobos, was the climax of the festival, presenting the pianist Arthur Rubinstein in the composer's "Rudepoema" a long work of such vast and imaginative proportions as to make an immediate appraisal impossible. Dedicated to him, Mr. Rubinstein presented it with dynamism and clarity of tone. Burle Marx led a beautiful, sensitive reading of the "Bachiana Brasileira N.^o 1" for eight celli as well as the "aria" from the "Bachiana N.^o 5" for soprano and celli, in

which Virginia Johnson was the soloist. Hugh Ross conducted the Schola Cantorum in several a cappella settings of folk songs, and Candido Botelho was heard again both as soloist with the chorus and alone.

"Gazette", Schenectady, N. Y., 14 de novembro de 1940.

The threat of danger from abroad, economic and even military is going a long way towards uniting the nations of the western hemisphere.

Last summer's Havana conference of the 21 republics is beginning to bear fruit. Born of necessity, the Havana conference paved the way for dispelling some of the mutual suspicious and especially the Latin-American suspicion of "Yankee imperialism".

Concrete results are being achieved, both in the fields of trade and defense.

The United States has been the prime mover, offering mutual economic advantages and protection against foreign encroachments. This country, missing no bets, also has gone extensively into the cultural field, seeking to promote good feeling by the dispatch of great musical artists and great orchestras under government suspices into Latin America.

In return, the music of Latin American has been assiduously promoted in this country. As an example, an elaborate festival of Brazilian music has just been held in New York. As another, the children in New York schools, even those as young as 10 or 12 years old, are being asked to write essays on inter-American relations and to discuss intelligently, after studying the subject, how they can be improved.

The Latins have been responding, at first with some suspicion, then with increasing warmth. Military missions of all the republics have been inspecting the air, naval and land defenses of the United States, and have reported a highly favorable impression of our defense preparations.

Negotiations have proceeded successfully for establishment of naval and air bases all through the Americas for mutual use in case of attack, although it has been carefully stipulated on both sides that they are not to be "seded" to the United States.

Argentina and Uruguay are among the first nations to negotiate for the building of such bases. In the case of Uruguay, for instance, the bases would be under Uruguayan control and command, to preserve Uruguay's sovereignty. There is little doubt, however that they would be built with the assistance of United States army, navy and air force authorites, and with money advanced by the United States. The bases would be available for all Pan-American countries in case of grave emergency.

In other fields, the following developments are worth noting: The United States export-import bank has been granted an additional \$500,000,000 capital which will be used for trade and defense loans to Latin-America. An Argentine financial commission has arrived in this country. It is expected to negotiate for a loan of \$100,000,000 either as a defense loan or a general loan without strings to help Argentina out of her severe economic depression.

At the same time, Whashington authorities are carefully seeking ways of lifting the "higienic" ban on Argentine meat exports to aid that country's most valuable industry, without antagonizing the American meat growers.

The United States and Mexico show every sign of pulling together and the appointment of Henry Wallace as special envoy to President elect Avila Camacho's inauguration clinches Washington's support of the new Mexican administration.

Oscar Sclinakke, Chilean minister of development, has just returned to Chile aftermonths in this country, conferring with officials. It is believed he accomplished much in the way of co-operation bet ween the two countries.

It has been announced that President Getulio Vargas of Brazil has accepted President Roosevelt's invitation for a visit, indicating that the United States and Brazil are in close accord.

The coffee producing countries, their markets ruined by the war, have turned to the United States to help them work out a quota arrangement for exports and an agreement is expected momentarily.

In most Latin-American countries, a pronounced effort, similar to that in the United States, has been made to clamp down on fifth column activities and to prevent German or other foreign infiltration.

BRAZILIAN MUSIC ON THE AIR

Brazilian music is receiving greater and greater recognition
between the Americas. During many recent broadcasts
Elsie Houston has introduced to the American public the
folksongs of her land. For the last fifteen years she has been so
closely identified with the music of Brazil that no concert ever
seems possible without her.

In her opinion the most arresting and original trend of music
developed in the Americas is the Brazilian, for its rhythms vary
from the squareness of Bach's toccatas to the beat of the jungle
drums and its opulent instrumentation includes sugar cane flutes
and tom-toms.

Small, black-haired, a pair of large brown eyes lighting her
widely expressive face, Miss Houston is equally at home with philharmonic orchestras, in night clubs and over the air waves. She
interprets the strangely haunting folksongs of the Amazonas with
the feeling of a native and the long experience of a consummate
artist.

ABOUT BRAZILIAN MUSIC

"Brazilian music is so complex and varied" she declared while
relaxing in her simple and austere drawing room, "it fits into any
atmosphere. The same songs appeal equally to the highly cultivated
public of Town Hall and the sophisticated persons who have supper at smart club. The radio is an excellent medium but the
voodoo songs have no meaning unless the gestures of the hands
the constant variety of facial expressions and the proper setting
are seen".

"Brazil" she continued "is the only part of South America
that did not adopt the Spanish way of life. The Portuguese music
is not as rich as the Spanish nor its variety as great. The lines
are clear cut and the melodic quality matters more than the
rhythm".

The many foreign dominations and the cultivated reign of
Emperor Peter II are responsible, she said, for the variety and the

progress of the various musical phases in Brazilian history. The complete lack of prejudice toward the colored races has in her opinion made easy the assimilation of all the Negro and Indian influences.

"Musically we have progressed far more than the United States", she explained, "for we have been awake to every kind of influence. Who here, except George Gershwin, has shown in his scores a feeling for the real Negro music? It is the primitive quality of the native melodies that has made Brazilian music so modern.

LISTING THE TYPES OF SONGS

Among the important types of songs Miss Houston lists the modinha, a Portuguese love lyric, often ending on a note of sadness; the batuque, an African original dance of simple structure, and the Indian lullabies as the most significant.

"We also have every possible combination of the three" she said, "but most interesting of all are the voodoo songs, still chanted in Nabo, an African dialect. People are afraid of voodoo songs, and up until twenty years ago no one ever dared to perform them in public. Since each song is an appeal to a different spirit and the latter is often a Catholic saint, it's considered a blasphemy and profanation.

"The voodoo songs vary with the different degrees of preparation and intensity as the call for the spirit nears the final climax. As the soul of the native gets ready to receive the spirit, the music assumes violent proportions until it suddenly stops dead.

"I am convinced" Mis Houston concludes" that Brazilian music is doing a great service to musicians everywhere in merging the great classical traditions with the primitive rhythmical structure of ancient African and Indian rituals".

"*Gotham Life*", semana de 25 a 31 de agosto de 1940.

BRAZILIAN RESTAURANT WORLD'S FAIR

South America's two most popular ambassadors of good will in North America are women. Both are Brazilian. Carmen Miranda and Elsie Houston, two very different types of singers, have be-

come the darlings of New York's smart set. Miss Miranda is now in Rio de Janeiro but will return in the fall for a new musical comedy. Elsie Houston in appearing nightly, except Mondays, in the Restaurant of the Brazilian Pavilion at the World's Fair.

Elsie Houston in the same Elsie Houston who a few weeks ago sang with the New York Philharmonic at Lewiohs Stadium; who early in March gave a recital of Brazilian songs under the sponsorship of distinguished "serious" musicians, the League of Composers; who is known in Paris, Rio and other European countries as the chosen interpreter of the music of Hector Villa-Lobos; and whose researches in Brazilian folk and magic music have won recognition from the Sorbonne. Her book "Popular Songs of Brazil" was published under its auspices.

Villa-Lobos the best known of South American composers dedicated a collection of folk-songs to Miss Houston who has been the inspiration for much of the spirit of the exotic music of the musician.

Miss Houston was born in Rio de Janeiro, where her father, a member of the Virginia family which gave Texas General Sam Houston, emigrated fifty years ago. A dental surgeon, he still practices in the country's capital. Miss Houston's mother was a member of a family which came from Portugal to settle no Brazil more than three hundred years ago.

As a child, Elsie showed decided musical talent. At six years of age she began studying the piano and even before that she was fascinated by the songs she heard the servants, the people in the streets and the workers on the plantation sing.

When she was fifteen, it was apparent that she possessed an unusual voice. At twenty she was sent to Germany to study under the famous Wagner interpreter, Lilli Lehmann. She remained under her tutelage for almost a year. Back in Brazil, she gave a few concerts and continued her studying under the French soprano, Ninn Vallin, who was then in Buenos Aires. When Vallin returned to Paris, Elsien went with her and in June 1927 made what she says was her "real debut" as a professional singer.

In 1928 she married the surrealist poet, Benjamin Peret, and the following year both returned to Brazil. It was at this time that Peret became intensely interested in the magic-music, and they both

set about discovering all that they could about its origin. The music was difficult to set down on paper. The invocations, chants and the dances of "Macumba" and "Candomble" — the Brazilian versions of the "Voodoo" religions — are not performed for strangers but eventually the Perets, gained the confidence of the priests and were allowed to attend the ceremonies. Miss Houston did not dare to put the music to paper as the songs were sung, but after many hearings she was able to fix them in her mind. She also learned to play the different drums and other percussion instruments used — the "puita", the "xucalhos" and the "macumba".

The magic-music is only part of her repertoire which includes scores of other Brazilian songs. Particularly lovely are the romantic "fados" in the Portuguese tradition and the music which is part of Brazil's Indian tradition.

Miss Houston's talent not end with singing. It may be surprising to learn that she is an expert cook and frequently serves her friends elaborate dinners — the menu entirely Brazilian dishes.

"In Brazil" she says, "there is a superstition that he who scrapes a cooking-pan will never be rich. But I shall have to take the chance. Anyway there seems to be almost the same tradition in North America, that artists shall never be rich. So I am afraid that I am fated".

II ARQUIVO MUSICAL

O arquivo musical, que este Comissariado organizou, foi entregue em sua quase totalidade ao Escritório de Informações em Nova York e algumas obras de Villa-Lobos ficaram depositadas na "Associated Music Publishers" Inc, em New York.

Dispõe assim, o Brasil, nos Estados Unidos, de apreciável coleção de partituras e partes de orquestras alem de numerosas reduções para piano, musicas para piano, canto, inclusive coral, sem maior referência às 271 orquestrações de músicas populares.

A aquisição do arquivo musical importou em Rs. 46:683\$5, compreendendo as cópias feitas sob a imediata supervisão do Professor Villa-Lobos quanto às suas obras, e as das obras indicadas pelo Dr. Luiz Heitor Correa de Azevedo e Professor Guilherme Fontainha, extraídas pelo Sr. Guilherme Motto.

A relação detalhada deste arquivo musical, será encontrada adiante. Julgo de absoluta necessidade a organização de um arquivo musical o mais completo possível, para ficar à disposição dos interessados nos Estados Unidos. Este arquivo deverá compreender notas biográficas dos compositores, explicações sobre as obras, fotografias, livros sobre música no Brasil, enfim, todo o material de que se possam utilizar regentes, críticos e publicidade.

As críticas escritas nos Estados Unidos sobre a série "Festival de Música Brasileira" promovida pelo Comissariado Geral e o "Museu de Arte Moderna", indicam o interesse que a música brasileira vai despertando. A nós cumpre oferecer todos os elementos para desenvolvimento deste interesse e não nos limitar a aguardar, com resignação, que esse movimento se processe espontaneamente.

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A "Comissão para desenvolvimento das relações culturais e comerciais entre os Estados Unidos da América e as nações americanas" sob a presidência do Sr. Nelson Rockfeller — Comissão Subsidiária do "Council of Nation Defense" — está sinceramente interessada no desenvolvimento das relações culturais, notadamente o intercâmbio musical.

O "Commité Musical" da referida Comissão é constituído dos seguintes valiosos elementos :Carleton Sprague Smith, musicólogo, que visitou há pouco o Brasil, estudou português que fala corretamente e perfeito conhecedor da música e história da música no Brasil; Marshall Bartholomew, Chefe do Departamento de Música da Universidade de Yale, em New Haven, e que acaba de acompanhar ao Brasil o corpo coral dessa Universidade; William Berrin, especialista em estudos latino-americanos do "American Council of Learned Societies", outro grande amigo dos assuntos brasileiros; Evan Clark, diretor executivo do "Twentieth Century Fund", de New York, e o popular compositor Aoran Copland.

Como demonstração dos resultados da iniciativa da representação brasileira na Feira de Nova York para divulgação da música nacional, julgo interessante a reprodução da carta a seguir da "Associated Music Publishers Inc.," e do maestro Karl Krueger.

November, 7, 1940.

Dr Armando Vidal, Commissioner General
Brazilian Representation, New York World's Fair
Brazilian Pavilion

World's Fair, New York

Dear Dr. Vidal:

We received the material of the "Bachianas Brasileiras n. 5" and have forwarded the same to Mr. Krueger of Kansas City. We note that you do not have the score of "Legend of an Up-Country Man".

Please let us know to whom checks are to be made payable for rental fees whirh we are collecting on your behalf on Villa-

Lobos works. Many weekes ago we wrote to Mr. Villa-Lobos making him a definite proposition to represent him and his works in this country, but we have not Jet heard. We are wondering whether you have any word from him regarding this matter.

Mr. Ormandy of the Philadelphia Orchestra is interested in the "Bachianas Brasileiras n. 1". Have you this material in your possession?

Very truly yours,
ass) Ernest R. Voigt

for ASSOCIATED MUSIC
PUBLISHERS, INC.

KANSAS CITY PHILARMONIC ORCHESTRA

Kansas City, MO.

October 9, 1940.

Armando Vidal, Esq.
Hotel Ambassador
Park Avenue
New York, N. Y.

My dear Mr. Vidal:

I want to thank you for your gracious courtesy at the Fair last week. It was one of the most delightful afternoons I have spent.

I am planning to play a number of Villa-Lobos works this season — in fact, I would like to have a Villa-Lobos Festival. I have two reasons for doing; first, of course, my conviction that this music is highly important and should be heard much more frequently and widely than it is in this country, and, second, we have in Kansas City a strong movement toward a closer cultural relationship with Brazil. I am hoping to have Mme. Elsie Houston out for one of these concerts. We shall be very happy and honored if you could grace one of these events by

28	F. Braga	<i>Marabá</i>	(Falta a partitura)
29	A. Republicano	<i>O Navio Negreiro</i>	Partitura e material de orquestra.
30	O. L. Fernandez	<i>Imbabara</i>	Partitura e material de orquestra.
31	(a) <i>Eazrurn</i> (b) <i>Puxa o melão, sabia</i> (c) <i>Toca Zumbá</i> (d) <i>O Ferreiro</i> (e) <i>Canção da Saudade</i> (f) <i>Jaquitibau</i> (g) <i>Eu vi amor pequenino</i> (h) <i>As Costureiras</i> (i) <i>Bachiana Brasileira n. 5 — Villa-Lobos</i> (j) <i>Caixinha de Boas-Festas — Villa-Lobos</i>	*	Cópias originais para as reproduções das musicas: a, b, c, d, e, f, g, h, i, j.
32	<i>Maracatú de Chico Rei</i>	F. Mignone	Partitura.
			Parte de V'Cello.
33	<i>Caixinha de Boas-Festas</i>	Villa-Lobos	Negativos para a reprodução das partes do coro.
34	<i>Bachiana Brasileira n. 2</i>	Villa-Lobos	Negativos para a reprodução da parte n. 4, da Bachiana: "O Trenzinho do Caipira".
35	Barroso Netto	"Cachimbando" "Em caminho" "No Ferreiro" "Tarantela" "Alegria de Viver" "Choro"	
36	João Nunes	"Marionettas"	
37	Lorenzo Fernandez	"Reverie"	
38	Fructuoso Vianna	"Toada" "Dansa de Negros"	
39	Luciano Gallet	"Canções Populares Brasileiras" — 7 cárdenos — 1. ^a , 2. ^a e 3. ^a séries.	

- 40 Francisco Mignone "Cantigas de Obaluaiê"
 "Quadras"
 "Trovas de Amor"
 "Lendas Sertanejas
 n. 2"
 "Lendas Sertanejas
 n. 4"
 "Lendas Sertanejas
 n. 6"
 "Lendas Sertanejas
 n. 7"
 "Cucunibizinho"
 "Cateretê"
 "1.ª Valsa de Esquina"
 "2.ª Valsa de Esquina"
 "Passarinho está can-
 tando"
 "Flor Andaluza"
 "Noche Granadina"
 "Valsa em Sol Maior"
 "El Retablo del Alca-
 zar"
 "A Sombra"
 "Dorme, dorme"
 "Tango"
 "Valsa Elegante"
 "Cantiga de Ninar"
 "Canto de Negros"
 "Assombração"
 "Quando Uma Flor
 Desabrocha"
 "A Coieta"
 "Quebradinho"
 "Puladinho"
 "Marvadinho"
 "6 Estudos Transcen-
 dentais"
 "6 Líricas"
 "4 Líricas"

- 41 Heitor Villa-Lobos
 "Choros n. 1"
 "Choros n. 2"
 "Choros n. 5"
 "Saudades das Selvas
 Brasileiras"
 "Caixinha de Música

			Quebrada"
			"Sul América"
			"Fiandeira"
			"Alegria na Horta"
			"Uma Camponesa Can- tadeira"
			"A Lenda do Caboclo"
			"Farrapos"
			"Kankikis"
			"Kankukus"
			"A Prole do Bébé'" (Coleção de 8 peças)
			"Cirandas" (Coleção de 16 peças)
42	Heitor Villa-Lobos		"Serenidade"
			Para violino e piano.
			"A Mariposa na Luz"
			Para violino e piano.
43	Heitor Villa-Lobos		Suite Floral
			Miscelâneas.
44	Heitor Villa-Lobos	3	coleções de obras corais
45			"Musique Bresilienne Moderne" com prefácio de Andrade Muricy — 25 exemplares.
46			271 orquestrações de músicas populares: Sambas, Marchas, etc.
47	6 Exemp. (Impressos) de "Jaqubau"		
6	"	"	" " Bazzum"
6	"	"	" " Cângão da Saudade"
6	"	"	" " Brincadeira de pegar"
6	"	"	" " Dia de alegria"
6	"	"	" " Carneirinho de algodão"
6	"	"	" " Esperança de mão pobre"
6	"	"	" " Às Costureiras"
6	"	"	" " Canto do Lavrador"
6	"	"	" " Precz sem palavras"
6	"	"	" " Heranças da nossa raça"
6	"	"	" " Quad'ilha Erasileira"
6	"	"	" " Pátria"
6	"	"	" " O Ferreiro"
6	"	"	" " Canção do Marcineiro"
5	"	"	" " Padre Noso"

Foram entregues à "Associated Music Publishers Inc.", com sede à rua 45, n. 25 West, New York, as seguintes partituras e partes de orquestra das

seguintes composições do maestro Heitor Villa-Lobos, e a pedido deste, continuam em poder da referida "Associated":

Amazonas — Redução para piano.

Urapuru — Redução para piano.

Descobrimento do Brasil — 1.^a suite — Partitura e partes de orquestra.

Bachianas Brasileiras n. 1 — Partitura e partes de orquestra.

Bachianas Brasileiras n. 2 — Partitura e partes de orquestra.

Momo precoce — Partitura.

A Partitura e partes de Bachiana Brasileira n. 5, está em poder do Maestro W. Burle Marx.

A partitura e material de orquestra da 1.^a parte da Série Brasileira de A. Nepomuceno foram entregues à Casa Arthur Napoleão no Rio de Janeiro.

**III — DISCOTECA. IV — DISTRIBUIÇÃO DOS DISCOS
MANDADOS GRAVAR PARA A REPRESENTAÇÃO DO
BRASIL. V — FOLHETOS SOBRE MÚSICA.**

Durante todas as horas de funcionamento do Pavilhão do Brasil, graças à grande coleção de discos reunida pelo Comissariado Geral, era aí ouvida música brasileira, transmitida de aparelho especial instalado no Auditorium a quatro (4) auto-falantes, dois no andar térreo e dois no primeiro andar.

As músicas sinfônicas que mandamos gravar especialmente para a Feira e constituindo uma coleção de 31 discos, aí foram ouvidas várias vezes por dia, assim como as demais, constantes da discoteca adiante indicada.

Estas transmissões constituiram seguramente, uma excelente propaganda da música brasileira, da mesma forma que para isto muito contribuíram os filmes musicados com obras brasileiras e exibidos diariamente no Auditorium.

Dos discos mandados gravar especialmente, foram impressas (100) coleções, quarenta das quais foram entregues ao Departamento Nacional do Café, destinados à Exposição de S. Francisco.

Das sessenta (60) coleções restantes, dez (10) foram entregues ao Ministério do Trabalho, Departamento de Imprensa e Propaganda, aos regentes das gravações, etc., sendo remetidas para Nova York, cinquenta (50) coleções. O mau acondicionamento feito no Brasil, depois de minha partida para os Estados Unidos, ocasionou a inutilização de vários discos, desfalcando as coleções. Além disso o seu uso diário durante os dois períodos da Feira, em 1939 e 1940, determinou o desgaste de numerosos discos que se tornaram impróprios para uma boa reprodução.

Procurei fazer uma distribuição útil das coleções disponíveis, especialmente a regentes, discotecas públicas e de Universidades, estações de rádio, críticos musicais, etc., como se poderá verificar da lista contendo 42 nomes, adiante transcrita.

Remeti uma coleção à Excelentíssima Senhora Franklin Delano Roosevelt que agradeceu nos seguintes termos:

— "My dear Mr. Vidal.

I appreciate your kindness in sending me the recordings of Brazilian music. I am delighted to have them shall enjoy listening to them.

With many thanks I am very sincerely yours.

Eleonor Roosevelt".

Parece-me interessante reproduzir aqui algumas cartas recebidas de notáveis regentes, Universidades e estações de rádio.

Boston Symphony Orchestra.

Symphony Hall, Boston

October 28, 1940.

Mr. Armando Vidal,

Commissioner General

Brazilian Representation.

New York World's Fair

New York.

Dear Mr. Vidal:

Thank you very much for sending me such interesting records of the Brazilian music. I always look back with a great deal of pleasure to the concert of Brazilian music I attended at the New York World's Fair.

I am planning to introduce a Work by Villa-Lobos at our concerts this season and do not doubt in the success it will receive in Boston.

Yours very sincerely,

as) *Serge Koussevitzky*
Conductor.

21 October 1940.

Dear Mr. Vidal.

I have just returned from Brazil and I am deeply impressed by its beauty. I hope to go back there soon and travel more extensively in your country.

While there we made many records of Brazilian folk music. I shall be most happy to add the recordings which you so generously are sending to me. Can you send them to 1716 Rittenhouse Street, Philadelphia.

I am heartily with you in the ideal of an ever closer understanding between our countries.

Sincerely,

as) *Leopold Stokowski*.

KANSAS CITY PHILARMONIC ORCHESTRA

October 23, 1940.

Armando Vidal, Esq.

Commissioner General of Brazil
Hotel Ambassador
New York, N. Y.

Dear Mr. Vidal:

Please accept my heartiest thanks for the very gracious gift of records. I cannot tell you what pleasure I am getting from these records.

As we wired today, we should like to give a program devoted entirely to Bach and Villa-Lobos on December 15th, and it would be an honor to have you present. If you can come, I should like to arrange a dinner in your honor by the members of the Kansas City Club.

May I count on your assistance in getting all the materials for this concert? I refere not only to the music but to the instruments involved. I shall be very grateful.

To me, Villa-Lobos is such a towering figure that I want to give any of his that we perform a really good performance.

Please accept the expression of my high esteem, and belive me Faithfully yours,

Faithfully yours,

as) *Karl Krueger*
Conductor

November 6th, 1940.

Dear Commissioner Vidal:

I wish to thank you for your charming gesture in sending me the set of recordings of Brazilian music. The records have just arrived and though I have not had the opportunity of listening to them, you may be sure I look forward to playing them with genuine interest; and I am delighted to add them to my recording library.

You will perhaps be interested to know that I have every intention of performing a Villa-Lobos composition this season. I have seen several of this composer's works, and I admire them very much.

With renewed thanks for your kindness, believe me

Sincerely yours,

as) John Barbirolli

November 13th, 1940.

Mr. Armando Vidal

Commissioner General

Brazilian Representation

New York World's Fair

Flushing, L. I. N. Y.

My dear Sir:

Mr. Rapee has always had keen admiration for the music of your country and derived much pleasure from your gift offers him further opportunity to familiarize himself with it.

He asked me to convey to you his thanks and his assurance that he will do everything he can to further the cause of Brazilian music in the United States.

Sincerely yours,

as) *Carve Bandes.*

Secretary to Mr. Rapee

RADIO CITY MUSIC HALL

November 2, 1940.

Senhor Armando Vidal

Commissioner General

Brazilian Representation

New York, World's Fair

New York, N. Y.

My dear Senhor Vidal:

Your letter, number 6919, was presented to the Board of Library Commissioners at its weekly meeting on November 6th. The 31 recordings of Brazilian music had already arrived and been catalogued and made available for concert use through our

Art and Music Department. The Board of Library Commissioners voted unanimously that deepest thanks be expressed to you for this gift. The first concert using these records, will be held tomorrow, and frequent use will be made of them in the future.

The large proportion of people in Los Angeles familiar with and appreciative of Brazilian Culture and warmly interest in international friendship with your continent, makes the gift a particularly valuable one at this time.

Our sincerest gratitude,

Yours most cordially,

as) *Althea Warren*

CITY LIBRARIAN.

HARVARD UNIVERSITY

November 18, 1940.

Senhor Armando Vidal

Brazilian Representation

New York World's Fair

New York, N. Y.

Dear Sir:

On behalf of the Department of Music of Harvard University, I have the honor to convey to you our sincere thanks for the phonograph recordings of Brazilian music recently presented to us by your Government.

We welcome this gift as affording both ourselves and our students the opportunity of becoming better acquainted with your music, and as a token of the friendship and increasing cultural ties between our two countries.

With assurance of highest esteem, I am

Yours very truly,

as) *Donald G. Grout*
Secretary, Department of Music

THE UNIVERSITY OF TEXAS

Austin

October 7, 1940.

Mr. Armando Vidal

Commissioner General

Brazilian Pavilion

World's Fair, New York.

Dear Mr. Vidal:

We are all delighted that the release of the Brazilian records from customs has made it possible for one set of them to be permanently on file for our use here at The University of Texas. As you know, we are intensely interested in the culture of Brazil and assure you that these materials will be used to the best of our ability in promoting the work of the Latin American Institute in this institution and making our course in South American music more thorough and authentic than would otherwise be possible.

Please accept our sincere thanks.

Cordially yours,

as) *E. W. Doty*

Dean of the College of
Fine Arts.

COLUMBIA BROADCASTING SYSTEM, Inc.

New York

October 18, 1940.

My dear Mr. Vidal:

I shall be delighted to accept the set of Brazilian music recordings, and I know they will afford me much pleasure. Their receipt is eagerly awaited.

I am deeply grateful for your thoughtfulness in arranging to supply me with a set of these records.

In the very near future, I may have occasion to visit Brazil, and the opportunity of studying first-hand the cultural life of your fascinating country is something to which I am looking forward with considerable interest.

Very sincerely yours,

Hon. Armando Vidal

Commissioner General,
Brazilian Representation
New York World's Fair
World's Fair, New York.

LIST OF RECIPIENTS OF A COLLECTION OF 31 RECORDS OF BRAZILIAN MUSIC RECORDED IN RIO FOR THE FAIH, PRESENTED BY DR. VIDAL.

1. Mr. Olin Downes
1 West 72nd Street, N.Y.C.
2. Dr. L. S. Rowe
Pan American Union
Washington, D.C.
3. Mr. Hugh Ross
108 East 65th Street, N.Y.C.
4. Dr. Gilbert Freyre
University or Michigan Union
Ann Arbor, Mich.
5. Dr. William Berrien
University of Michigan
Ann Arbor, Mich.
121 East 58th St., N.Y.C.
6. New York Public Library
7. Mrs. Paul Lester Wiener
388 Park Avenue, N.Y.C.
8. Columbia University
116th St., & Bway, N.Y.C.
9. Duke University
Durham, No. Car.
10. Library of Congress
Washington, D.C.
11. Pan American Union
Washington, D.C.
12. Radio Station WNYC
New York City, Miss Marcus
13. Mr. Oscar Correia
Brazilian Consul
New York City
14. Radio Station WQXR
NYC — Mr. McKinnon —
2 sets
15. The Free Library of Philadelphia
Mr. F. H. Price, Librarian
Logan Square, Philadelphia, Pa.
16. Mrs. Franklin D. Roosevelt
Hyde Park, N.Y.
17. Dr. Serge Koussevitsky, Conductor
Boston, Mass.
18. Dr. Leopold Stokowski, Conductor
Philadelphia Symphony Orchestra
Boston Symphony Orchestra
Philadelphia, Pa.
19. Dr. Arturo Toscanini, Conductor
National Broadcasting Co.
30 Rockefeller Plaza, N.Y.C.
20. Mr. W. V. B. Dan Dyke
General Electric Co.
Schenectady, N.Y.
21. Museum of Modern Art
11 West 53rd St., N.Y.C.

22. Dr. Karl Kruger, Condutor
Kansas City Philharmonic Or-
chestra
Hotel Continental
Kansas City, Mo.
23. British Broadcasting Co.
620 Fifth Avenue, N.Y.C.
24. Columbia Broadcasting System
485 Madison Avenue, N.Y.C.
25. Knickerbocker Broadcasting Co.
1657 Broadway, N.Y.C.
26. Mutual Broadcasting Co.
(WOR)
1440 Broadway, N.Y.C.
Municipal Bldg., N.Y.C.
27. Municipal Broadcasting Co.
28. W H N Radio Station
1540 Broadway, N.Y.C.
29. W E V D Radio Station
160 West 44th Street, N.Y.C.
30. W Q X R Radio Station
Interstate Broadcasting Co.
730 Fifth Avenue, N.Y.C.
31. W I N S Broadcasting Station
110 E. 58th Street, N.Y.C.
32. National Broadcasting C.
(WEAF-WJZ)
30 Rockefeller Plaza, N.Y.C.
33. Reference Division, New York
Public Library,
34. Music Division, Los Angeles
Public Library,
42nd Street, N.Y.C.
Los Angeles, California
35. Music Division, San Francisco
Public Library,
San Francisco, California
36. Music Division, Newberry Li-
brary,
Chicago, Illinois
37. Dept. of Music, Harvard Uni-
versity,
Cambridge, Mass.
38. Music Division, Cleveland Pu-
blic Library,
Cleveland, Ohio
39. Musi Division, Dedroit Public
Library,
Dedroit, Michigan
40. Dr. John Barbirolli, Conductor
N.Y. Philharmonic Society
113 West 57th Street, N.Y.C.
41. Mr. Erico Rapee, Conductor
Music Hall Symphony Orches-
tra

INCOMPLETE SET

- Radio Sity, N.Y.
42. Mr. Alfred V. Frankenstein
Music and Art Editor
San Francisco Chronicle
Fifth and Mission Streets
San Francisco, California

RELAÇÃO DOS DISCOS QUE FIGURARAM NA DISCOTECA DO PAVILHÃO DO BRASIL

RELAÇÃO DAS MÚSICAS MANDADAS GRAVAR PELO COMISSA- RIADO GERAL ESPECIALMENTE PARA A FEIRA MUNDIAL DE NOVA YORK

Regentes:

Heitor Villa Lobos
Francisco Mignone

Gravados na Casa Odeon

10 Polegadas

80.959-80.960	Salvador Rosa	Gomes
80.961-80.975	Salvador Rosa	Gomes
	Cateretê	Mignone
80.962-80.963	Alvorada from Lo Schiavo	Gomes
80.964-80.965	Variation on a Brazilian Theme	Braga
80.966-80.974	Variation on a Brazilian Theme	Braga
	Cucumbizinho	Mignone
80.972-80.973	The Legend of an Up- Country Man	Villa Lobos

Gravadas na Vitor do Brasil

10 Polegadas

56- 57	Fosca	Gomes
58- 59	Guaraní — Ballet Music	Gomes
60- 61	Guaraní — Ballet Music	Gomes
62- 63	Moorish Song	Villa Lobos
64- 65	Samba	Levy
66- 75	Samba	Levy
	Ponteio n. 1	Guarnieri

67- 68	Symphonic Episode	Braga
69- 70	Congada	Mignone
71- 72	Barcarola	Oswald
	São Paulo Tune	Guarnieri
73- 74	Miudinho	Mignone
	An Up-Country Legend	Mgnone
104-105	Bachiana Brasileira N. 5	Villa Lobos

12 Pogadas

76- 77	Maria Tudor	Gomes
78- 79	Bazzum!!!	Villa Lobos
	Jaquibau	Villa Lobos
80- 81	Hino Nacional Brasileiro	Da Silva
	Pr'a Frente, Ó Brasil	Villa Lobos
82- 83	Brazilian Fantasy	Gnattali
84- 92	Brazilian Fantasy	Gnattali
	Batuque	Fernandez
85- 86	Imbapara	Fernandez
87- 88	Imbapara	Fernandez
89- 90	Brazilian Fantasy N. 3	Mignone
91- 93	Brazilian Fantasy N. 3	Mignone
	Nazareth & Toada	Mgnone
94- 95	Bachiana Brasileira N. 1	Villa Lobos
96- 97	Bachiana Brasileira N. 1	Villa Lobos
98- 99	Bachiana Brasileira N. 2	Villa Lobos
100-101	Bachiana Brasileira N. 2	Villa Lobos
102-103	Bachiana Brasileira N. 2	Villa Lobos

DISCOS ADQUIRIDOS PELO COMISSARIADO NO RIO DE
JANEIRO PARA A DISCOTECA

7853-A	Villa Lobos	Moreninha, Pobrezinha, Polichinele	Souza Lima
7853-B	Albeniz	Triana	Souza Lima
6821-A		Hino Nacional Brasileiro	Novaes
6821-B		Hino Nacional Brasileiro	Novaes
11212-A	Villa Lobos	Quarteto Brasileiro N. 5	Quarteto de Cordas Ca-
11212-B	Villa Lobos	Quarteto Brasileiro N. 5	riocas
11213-A	Villa Lobos	Quarteto Brasileiro N. 5	
11213-B	Villa Lobos	Quarteto Brasileiro N. 5	
11214-A	Villa Lobos	Choros N. 7	Orquestra Victor Bra-
11214-B	Villa Lobos	Choros N. 7	sileira
35935-A	Gomes	Guarany Overture	Creatore's Band

35935-B	Gomes	Guarany Overture	
		Maracatú de Chico Rei	Mignone
		André de Leão an the	Hekel Tavares
		Red-Haired Demon	
		O Sapo Dourado	Hekel Tavares
4230-A	Barroso Netto	Cantiga	Bidú Sayão
4230-B		A Casinha Pequenina	Bidú Sayão
4229-A	Alberto Costa	Serenata	Bidú Sayão
4229-B	Barroso Netto	Canção de Felicidade	Bidú Sayão
34088-A		Hei de amar-te até morrer	Olga Praguer Coelho
34088-B		Tirana	Olga Praguer Coelho
34345-A		Hino Nacional Brasileiro	Banda do Corpo de
34345-B		Hino Nacional Brasileiro	Bombeiros (para canto)
33286-A	Gomes	Guaraní-Canção dos Aven-	
		tureiros	Slyvio Vieira
33286-B	Franz Lehár	Paganini (canção)	Slyvio Vieira
34056-A	O. P. Coelho	Cantiga Ingênua	Olga Praguer Coelho
34056-B	O. P. Coelho	Baiana	Olga Praguer Coelho
34042-A		Róseas Flores	Olga Praguer Coelho
34042-B		Virgem do Rosário	Olga Praguer Coelho
4223-A	Villa Lobos	Momo Precoce	Souza Lima
4223-B	Villa Lobos	Saudades das selvas Bra-	
		sileiras	Souza Lima
4224-A	Vianna	Dansas de Negros	Ophelia Nascimento
4224-B	Brahms	Valsas, opus 39 N. 2, 3, 15.	Ophelia Nascimento

ODEON Ns.

4871	Mignone	Tango	Souza Lima
4872	Mignone	Congada	Souza Lima
4851	Mignone	Valsa Elegante-Microbinho	Souza Lima
4852	Mignone	Lenda Sertaneja N. 2	Souza Lima
5950		Hino Nacional Brasileiro	Banda da Escola Militar
5950		Hino da Independência	Banda da Escola Militar

POLYDOR Nº.

47229-A	Mignone	El Clavelito en tus Ca-	
		bellos Lindos	Cristina Maristani
47229-B	Mignone	Bella Granada	Cristina Maristani
47230-A	Mignone	Variações para soprano	
		agudo sobre o tema da	
		canção popular "Luar	
		do Sertão".	Cristina Maristani
47230-B	Mignone	Cantiga de Ninar	Cristina Maristani

COLUMBIA Nº.

8169-A	Villa Lobos	Canto do Cisne Negro	Solo de Cello C. Corrazza
	I. Tabarin	Viperetta	Contralto e Violoncelo
91500-A	Gomes	Guaraní "Sento Una Forza Indomita"	Vocal Duet
91500-B	Gomes	Guaraní "Sento Una Forza Indomita"	Soprano & Tenor
1003-B	Gomes	Guaraní Overture	Grande Orquestra
	Gomes	Guaraní Overture	Sinfônica de Milão
2013-B	Gomes	Guaraní "No, Non Morrai"	Vocal Duet
		Guaraní "Sento Una Forza Indomita"	
701-B	Gomes	Maria Tudor 4.º Atto-Monólogo e Ária	Soprano Solo

POLYDOR NSº.

27347-A	Gomes	Guaraní Overture	Orquestra Sinfônica
27347-B	Gomes	Guaraní Overture	Orquestra Sinfônica
	Mignone	Maracatú de Chico Rei	2 coleções de 8 discos cada uma — Secretaria de Educação de S. Paulo.
Heckel Tavares		André de Leão e o Diabo de cabelo vermelho	
Heckel Tavares		O sapo dourado — Divisão de turismo da Prefeitura Municipal do Distrito Federal	

Cantos escolares — 6 discos da Discoteca da Rádio-Escola Municipal do Distrito Federal.

DISCOS POPULARES "VICTOR"

34009-A	Maria Boa	34392-A	O coração ordena
34009-B	Menina que pinta o sete	34392-B	Americana
34393-A	O Amor não vale um tostão	34343-A	De quem é essa boquinha
34393-B	Pegando Fogo	34343-B	Mania de quem ama
34398-A	E' bom parar de jurar	34313-A	Sereia
34398-B	Não tenho lágrimas —	34313-B	Folha por folha
	Tenha pena de mim	34296-A	Último desejo
34088-A	Hei de amar-te até morrer	34296-B	Século do Progresso
34088-B	Tirana		

34355-A	Sonho lindo	34259-B	Deixa o passado
34355-B	Não pode ser	34168-A	Falso amor
34230-A	Bateu cinco horas	34168-A	Alô boy...
34230-B	Eu era bem Feliz	34106-A	Murucututú
33444-A	No Rancho Fundo	34105-B	Gondoleiro do Amor
33444-B	Ciume de cabloca	34391-A	Desengano
34129-A	Lig, Lig Lig, Lé	34391-B	Charlie Chan no Rio
34129-B	Mata esta	33459-A	Cadê vira-mundo
34390-A	Menina do Regimento	33459-B	Bambaiá
34390-B	Barbeiro de Sevilha	33614-A	Linda Morena
34394-A	Não sei porque	33614-B	A tua vida é um segredo
34394-B	Eu vou p'ra farra	34356-A	Só falta pancada
34388-A	Sem banana	34356-B	Venceu o Amor
34388-B	Marcha para o Oeste	34515-A	Tua beleza
34387-A	Na mão direita	34515-B	Oh! seu Oscar...
34387-B	Florisbela	34544-A	Malmequer
34360-A	Se acaso você chegasse	34544-B	A Primeira vez
34360-B	Ela não comprehende		
34243-A	Só um novo amor		ODEON
34243-B	Juro	5638	André Filho
34012-A	Pierrot apaixonado		Cidade Maravilhosa
34012-B	Maria acorda que é dia		Orquestra de Turismo
33514-A	Teu cabelo não nega	5639	Ary Barroso
33514-B	Passarinho... passarinho		No Taboleiro da Baiana
34368-A	Vais descançar		Orquestra de Turismo
34368-B	Rapaz folgado	5706	Como as ondas do mar
34379-A	Ano Novo	5711	Vão p'ro Scala de Milão
34379-B	Natal dos caboclos	5713	O Cantar do galo
34472-A	Querida Maria	5715	Maria Barafunda
34472-B	Linha cruzada	5718	Não chora
34532-A	Passarinho do relógio (kukô)	5719	Piriquitinho verde
34532-B	Miserê	5654	Chora coração
34554-A	Tua partida	5659	Feitiço
34554-B	Desprezo	5856	Garota
34327-A	Josephina	5857	Madalena foi-se embora
34327-B	Morena bonita	5401	No Taboleiro da Baiana
34038-A	Me queimei	5405	Como "vais" você
34038-B	E' bom parar	5777	E o mundo não se acabou
34214-A	Você me paga o que fez	5778	Foi embora p'ra Europa
34214-B	Passe p'ra dentro	5908	Boneca de pixe
34389-A	Orgia e nada mais	5909	Escreví um bilhetinho
34289-B	Miau... miau	5587	Meu limão, meu limoeiro
34386-B	Meu consolo é você	5788	Confessando que te adoro
34386-B	A jardineira	5704	Seu condutor
34259-A	Questão de voz	5705	Sereia

5948	Tirolesa	5906	O Corta-Jaca
5949	E' o que ele quer	5907	Pelo telefone
11279-A	Festa no arraiá	11351-A	Piririguá
11279-B	Cuidado com o coco	11351-B	Tome cuidado Ioiô
11798-A	Música maestro		
11798-B	É p'ra casá ou p'ra que é?		
5665	Fon-fon	55159-A	Brasil
5667	Camisa listada	55159-B	Acorda Estela
5498	La vai ela	55189-A	Deixa esta mulher sofrer
5499	Mamãe eu quero	55189-B	Iaiá Boneca
5830	Iaiá Baianinha	55196-A	Quem chorou foi eu
5831	Batuque no Morro	55196-B	Despedida de Manguera
5700	Yes! Nós temos bananas	55169-A	Damas das Camélias
5714	Touradas em Madrid	55169-B	Ela teve razão
4901	Cidade Maravilhosa	55191-A	Cai, cai
4902	Toda gente cantando	55191-B	Todo barulho é pouco
5733	Pastorinhas	55198-A	Linda Mexicana
5736	Choro por teu amor	55198-B	Solteiro é melhor

ENSINO POPULAR DA MÚSICA NO BRASIL

O maestro Villa-Lobos, em relatório sobre as atividades da Divisão de que é chefe na Prefeitura Municipal do Distrito Federal, escreveu um interessante capítulo sobre “O Ensino Popular da Música no Brasil”.

Fiz traduzir este capítulo em inglês e reproduzi-lo profusamente em mimeógrafo para distribuição a um público especializado votado ao estudo desta matéria.

Alem da distribuição no Pavilhão, remeti a tradução a diversas Universidades, revistas e professores de música, conforme lista a seguir.

LISTA DE COLÉGIOS, REVISTAS E PROFESSORES DE MÚSICA AOS QUAIS FOI ENVIADA A PUBLICAÇÃO “ENSINO POPULAR DA MÚSICA NO BRASIL”

Columbia University	Cambridge, Mass.
Department of Music	Yale School of Music
New York City.	Yale University
New York School of Music	New Haven, Conn.
228 West 42 Street	Curtish Institute of Music
New York City	Philadelphia, Penn.
Juilliard School of Music	New York Eastman School of Music
130 Clairmont Ave.	Rochester, N.Y.
New York City	Musical Leader
The Oberlin Conservatory of Music	40 West 77 Street
Oberlin College	New York City
Ohio	School Arts Magazine
Peabody School of Music	295 Madison Ave.
Baltimore, M. D.	New York City
Harvard Music School	School Musician
Harvard University	

152 West 42 Street	Belle Harbor, L.I. N.Y.
New York City	Miss Friede Rottie
Musical America	160 West 72 Street
113 West 57 Street	New York City
New York City	Miss Bertha Ostrar
Musical Courier	3410 Douglas Boulevard
119 West 57 Street	Chicago, Ill.
New York City	Harry Lookofski
Mr. Sigismund Stojowski	35-46 74 Street
150 West 76 Street	Jackson Heights, N. Y.
New York City	Mrs. Helen Rhein
Mrs. Djane Lavois Hearst	47-51 40 Street
50 West 67 Street	Sunnyside, L.I.
New York City	Mrs. W. H. Leland
Mrs. Rose Sawe	46 Hillside Ave.
353 Ocean Ave.	Chatam, New Jersey
Brooklyn, N. Y.	Mrs. Fay Barnaby Kent
Mrs. Belle Didjah	945 Central Ave.
223 Beach 126 Street	Plainfield, New Jersey



